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THE CHRIST FIGURE IN BLAKE AND SHELLEY

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ABSTRACT

Because Blake and Shelley believe that the existence of the individual depends upon his creative activity, they do not essentially distinguish men from poems or psychology from poetic theory. This thesis attempts to demonstrate that the Christ figure is fundamentally important to the poetic theory or psychology of Blake and Shelley.

Chapter One introduces the topic of the Christ figure with a discussion of the rebel. The world of reality or fulfilled desire is veiled, from those who live in the world of time and space, by their own habits. Because man in creative action is united with reality or the Divine Body, rebellion, the attempt to tear the veil, is the first impulse toward creativity. But there are two kinds of rebel. The futile rebel is part of the rebel-tyrant cycle of revenge. The successful rebel acts out the cycle of reality veiled by the revenge cycle, for he passes through the cycle or revolution from the Fall to vision. When revenge is abandoned and the tyrant forgiven, he is seen to be non-existent (he vanishes into the Abyss).

Chapters Two and Three, though their topic is Blake, develop the implications of rebellion for the Christ figure in both poets. There are two views of the Incarnation, both valid. The first, discussed in Chapter Two, is that the

Incarnation is primarily the sacrifice of the body or Selfhood, which corresponds to the futile rebel. The relationships of the fallen Zoas cause various kinds of frustration and death, but the Selfhood is essentially the self-destructive Negation. The second view of the Incarnation unites creation and destruction in one Moment, existence itself. The central fact about the Incarnation is its continuous dying or revolution: in every moment, Negation or non-existence appears within existence and must be cast out.

Chapter Four describes the application by Blake and Shelley of the Incarnation concept to poetry: it is in the Divine Body as poetry that Negation is forced to exist and that the individual is forced to choose between self-sacrifice and burial in the self. The last chapter shows that, corresponding to Blake's two views of the Incarnation, Shelley sees existence in two ways: all that exists is transitory, but the transitory is all that exists, or Eternity. The Christ figure in Shelley, then, combines youth and age. In Shelley, as in Blake, time is one moment of revolution between existence and apparent non-existence.

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INTRODUCTION

Shelley and Blake are primarily moral and prophetic poets, and the Christ figure, both as perfect man and as god-man, is central in them both. The poet as moralist presents the perfect man and the Enemy of man, and the poet as prophet reveals Heaven and Hell. For the moralist, the Christ figure is the moral ideal; for the prophet, the Christ figure explains the authority of the prophet, who is an incarnation of Eternity; and for the artist or poet as such, the Incarnation explains poetry, which is the idea incarnate in the image. This separation of the poet into moralist, prophet, and artist is not, of course, apparent in practice. Blake says that all true poets are equal (Marg. Wordsworth's Poems. 43. K 821),[1] and Shelley, that they must be judged by their peers ("A Defence of Poetry." C 281-282): both poets agree that poetry and wisdom are the same thing.

Both the thought and the image--the spirit and the flesh--are necessary to inspired vision. Blake and Shelley make it clear that reason cannot discover, but is only a "ratio" ("There Is No Natural Religion." K 147) of what is already known.[2] Virtue and knowledge begin with the imagination, not with thought abstracted from the image. Virtue is knowledge, in fact. The Last Judgment is a revelation, and revelation is a Last Judgment. Virtue is not in the pursuit of an ideal of

happiness abstracted from a comparison of what is already known, but in seeking to know more. Vision is fear and hope ("Lift Not the Painted Veil." W 364; "The Gates of Paradise." K 575). The development of personality is expansion but expansion is impossible to the abstract reasoner who cannot tolerate fear and so blinds himself to everything except a limited ideal of happiness. Revenge, the great sin, is the mind "overshooting the mark," as Shelley says ("Essay on the Punishment of Death." C 157), or behaving irrationally, because of the abstract thinker's fear of the future. Forgiveness, on the other hand, is love, which is inextricably connected with hope and fear, or vision.

If vision, rather than abstract happiness, is to be sought, then a moral man's vision is always trustworthy. Delusion is the result of spiritual decay. In Shelley, vision destroys the man who is in the state of despair;[3] similarly, in Blake, the Selfhood is destroyed in the fires of the Last Judgment. The poet is united with all men in the Divine Body of Jesus (F.Z. i. K 252); the poet's mind is the image of all other minds ("Defence." C 281). Moreover, the poet or prophet is honest, because a lie is the absence of passion, and truth is the product of the heat of impulse.

The Divine Body is the ultimate metaphor, in which everything is identified; poetry, therefore, is radically metaphorical. Morality is metaphorical also, and requires, like poetry, membership in the Divine Body. It is impossible to

keep the Ten Commandments. We hope and fear, not knowing whether our destiny will be good or evil. Indeed, the existence of good implies the existence of evil, and evil men are ordained for a purpose: to demonstrate error. But there is no passive acceptance of evil in Shelley or Blake. Rebellion and aspiration are fundamental to their thought. To the abstracting mind, it may seem inconsistent to recognize the probable victory of moral evil and an evil destiny (both Shelley and Blake believe the world to be governed by Satan) and, at the same time, to declare oneself their eternal enemy. But Blake's and Shelley's approach is metaphorical rather than abstract, for they identify themselves with the good, and this identification itself comprises a Last Judgment.

Morally, the Last Judgment is the unity of the whole (Man) and of each of the parts (men). Artistically, the unity of the whole is in human culture and that of each of the parts in individual human creations (the image in poetry, the melody in music, the outline in painting). But reality is in the human imagination, and the perceiving subject and the perceived object are one. With the disappearance of the subject-object division, the following distinctions also vanish: between morality and art, Man and human culture, men and their creations, and ideas and images. There is really no difference between a moral and an artistic Last Judgment, any more than there is a difference between the part and the whole.

Metaphor fills the spaces between things (the differences

between ideas). Heat, which is motion, also fills the spaces between things, and both Shelley and Blake speak of reason and imagination as being cold and warm respectively. "Interstices" (a favourite word of Shelley's) appear to the imagination as hungry voids to be filled, whereas reason is content to count and measure them ("Evening: To Harriet." W 340).[4] The differences between the sexes do not exist in Eternity (J. 92. K 559); that is, humanity is opposed to such differences.[5] Sexual intercourse is an attempt to return to the unfallen state; love unites man not only with other people but with everything which exists.[6] Good government depends upon art, not art upon good government (Marg. Reynolds. K 770): it is sympathy which holds society together. Sympathy and love depend upon the imagination, and it is love which unites man with the Eternal (it is through love that man identifies with the good). In the actual nature of things there is no guarantee that the beautiful will triumph over the ugly: Blake's rebel-figure Orc corresponds to Shelley's "Beauty,"[7] for both show promise rather than achievement. Yet both express Eternity in the temporal world. Moreover, morality depends upon love, yet morality is what it is necessary to do, not an unattainable level of behaviour. As Shelley says, love follows inevitably upon a perception of the lovely (Q.M. "Notes." W 597). But in order that beauty may use its irresistible force to unite ideas, men, and the Eternal, the human imagination must be well developed: "selfishness is . . . the offspring of ignorance

and mistake" ("A Treatise on Morals." C 189). In ethics, both Shelley and Blake substitute vision and error for moral virtue and sin.

The lovely appears only for a moment, but the moment is important. Time is not continuous: it is not an old man, but an eternal youth (M. 26. K 405). According to Shelley's doctrine of Necessity, morality is doing what is necessary rather than what is customary and the past has no power over the present. Vision is possible only in the present. Shelley says that linear time blurs the memory, making self-knowledge almost impossible, but that self-knowledge is nevertheless the only true knowledge, because we carry the evidence within us every moment ("A Treatise on Morals." C 185-186). Linear time is the enemy of man, but the moment is "the mediator and the redeemer, Time" ("Defence." C 295). Blake is in agreement with Shelley's opinion of the memory and of the moment as a type of Christ. This correspondence of Blake's and Shelley's theories of time is due to their belief that truth is in concrete images, not in the abstract blurs produced by memory.

Not only the past, but the future also, can be over-emphasized to the detriment of the concrete present. The attempt to control the future from the present is murder. The doctrine of Time explains a fact which has already been mentioned: that the abstract reasoner cannot understand how to reject moral evil and an evil destiny while at the same time recognizing the probable triumph of both over good. The rea-

sonable approach to evil, it seems, is either to tolerate it as necessary or to pass laws against it. Blake and Shelley come close to the abstract reasoner when he rebels against evil, but his is the wrong kind of rebellion and is bound to be frustrated. Frustrated rebellion fails because it is pride or will, or "Self Righteousness that thinks it does God service" (V.L.J. 92-95. K 651); it confuses ontological with moral goodness, committing murder as a punishment for sin in the belief that violence against Time will some day permanently eradicate the effects of the Fall, Destiny included. (Socialism could be considered typical of this kind of rebellion.) Successful rebellion is not so naive that it believes literally in an end of time brought about by violence: in nature, time is endless. But in humanity the end of time is in the moment. Successful rebellion identifies ontological with moral goodness, rather than confusing them: the effects of the Fall are eradicated when a man becomes a visionary (identifies himself with the good). The wrong kind of rebellion necessarily becomes tyranny when, with the passage of time, control of the future from the present becomes the control of the present by the past.

Murders are committed under the domination of what Blake calls the Selfhood and what Shelley describes as the tyrant-slave mentality. Opposed to the Selfhood is the impulse to die for others. But in Blake the figure of the dead crucified Christ is the central image of the fallen world governed by Satan. Indeed, both Shelley and Blake distinguish carefully

between the slave who destroys himself at the tyrant's bidding and the Christ figure who sacrifices himself for others--between the purposeless self-sacrifice taught by institutionalized religion and self-sacrifice for a purpose. Blake's dead Christ is the opposite of Shelley's Prometheus.

Humanity is One Man or the One. Nevertheless, "without Contraries is no progression" (M.H.H. K 181). For if the poet were never to change his opinions, he would "be an Eternal Death" (M. 12. K 387), that is, the war of Contraries "beneath Negation's Banner" (M. 38. K 420): only death is permanent. Life is continuous expansion (existence grows continuously). As the imagination grows, it progressively changes the inhuman forms of time and space into their human forms. That is, it creates everything which exists, for reality is in the imagination. Therefore the Infinite One appears not as an awesome mystery, but as infinite possibility.

Revolution is the means by which progress from moment to moment is effected. The Incarnation is the appearance of Jesus in the suffering body of the rebel, so that revolution is basic to the portion of Blake's and Shelley's thought which is expressed in the Christ figure. The visionary transformation of the inhuman into the human is revolutionary, and resembles the revolutions which measure time; life in Eden is a cycle revolving between planetary cycles of time and the Moment, the bosom of Jesus:

> All Human Forms identified, even Tree, Metal, Earth & Stone: all

> Human Forms identified, living, going forth & returning
> wearied
> Into the Planetary lives of Years, Months, Days & Hours:
> reposing,
> And then Awaking into his Bosom in the Life of Immortality.
> (J. 99. K 567.)

The image of poetry is necessary to describe man, for without it he is "Humanity Divine Incomprehensible" (J. 98. K 566), the infinite possibility to which Shelley gives the name "Necessity": hence the Incarnation. The Moment is indescribable, for to attempt to define it for all individuals is to erect a moral code. Poetry is a "Divine Analogy" (J. 85. K 549). The Moment can be discussed only by the analogy of a revolution, the overthrow of the tyrant Negation to free the Contraries.

1. THE REBEL IN BLAKE AND SHELLEY

I

Both Blake and Shelley look forward to a change in human life so revolutionary that its most obvious image is the prophecy of the end of time that concludes the New Testament. They see this revolutionary change, moreover, as the return to the "natural" or original state of man, a state from which he has fallen, thus drawing on the first book of the Bible as well as the last. Blake calls the established power of the fallen world of space and time Urizen, or Satan (the Negation or Error in Urizen). Shelley, too, is interested in the God of This World, though he gives this deity several names rather than one. Because the fallen world is ruled by a power which aims to preserve the fallen state of man, both Blake and Shelley are also much interested in revolt against established power, and the rebel figure takes an important place in their writings.

There were giants before the Flood, as Genesis tells us. Blake calls them "the Antediluvians who are our Energies" (M.H.H. K 188). Blake's rebel, Orc, is one of these giants, and lies bound under the earth (F.Z. vii[a]. K 309-10). Shelley, too, thinks of the present state of human life as frustrated energy and of regeneration as the freeing of a bound giant:

> The chains of earth's immurement
> Fell from Ianthe's spirit;
> They shrank and brake like bandages of straw

Beneath a wakened giant's strength.
(Q.M. i. 188-91. W 5.)

In Shelley's essays on the vegetable diet we read that natural habits alone make real pleasure possible (C 89), that man lived longer before he adopted unnatural habits (C 90), and that disease is unnatural (C 93). Of course, despite Shelley's use of the word "nature", the Fall from human nature is not a fall from savagery to civilization, but the opposite:

> . . . Dwellings of a race of mightier men,
> And monuments of less ungentle creeds
> Tell their own tale to him who wisely heeds
> The language which they speak. . . .
> (R.I. II. xi. W 62.)

In Queen Mab, too, Shelley speaks of fallen cities and gardens (Q.M. ii. 195,224. W 8) and calls the fallen world a "thorny wilderness" (Q.M. iii. 125. W 10). External nature is the result of the fall and dismemberment of a giant body of Man, who in Blake is named Albion:

> There's not one atom of yon earth
> But once was living man;
> Nor the minutest drop of rain,
> That hangeth in its thinnest cloud,
> But flowed in human veins. . . .
> (Q.M. ii. 211-15. W 8.)

The pathos of this fallen human form is increased by its builders' belief, in their Satanic pride, that their works would be permanent. Only death, however, is permanent.

The frustration of energy (binding of Orc) in the fallen world implies that the world of regeneration will be one of gratified desire. This world of regeneration is, in other words, like the world visited in wish-fulfilment dreams

(Q.M. i. 195-98. W 5; "The Land of Dreams." K 114). With frustration removed, action will become possible; however, "Thought is act" (Marg. Bacon. K 768) and "it is impossible to think without images of somewhat on earth" (Marg. Lavater. 640. K 734). That is to say, regeneration or gratified desire can be achieved through intellectual effort rather than violence and a vision of the regenerated world must be achieved on the basis of looking at this present one. Blake adds these two facts together and concludes that "Whenever any Individual Rejects Error & Embraces Truth, a Last Judgment passes upon that Individual" (V.L.J. 82-84. K 647). Ultimately, regeneration is an act of vision not violence, the recognition that, as Shelley phrases it, "revenge and fear and pride" (Urizen-Satan's most distinctive qualities) are a:

> . . . torrent of unquiet dream
> Which mortals truth and reason deem. . . .
> (R.H. 638-40. W 144.)

In the Irish Pamphlets Shelley repeatedly foretells an approaching "Last Judgment," always describing it in terms of improved vision:

> Irishmen! knowledge is more extended than in the early period of your religion, people have learned to think, and the more thought there is in the world, the more happiness and liberty will there be. . . . From a long night have they risen, and they can perceive in darkness.
> ("An Address to the Irish People." C 45.)

Romantic epistemology always insists on the investigator proceeding from the particular to the universal and avoiding generality, and the necessity that regeneration appear in individuals rather than be forced on them by society is con-

sistent with such epistemology:

> The advantage of a reform in diet is obviously greater than that of any other. It strikes at the root of the evil. To remedy the abuses of legislation before we annihilate the propensities by which they are produced is to suppose that by taking away the effect the cause will cease to operate. But the efficacy of this system depends entirely on the proselytism of individuals. . . . It proceeds securely from a number of particular cases to one that is universal. . . .
> ("A Vindication of Natural Diet." C 88.)

The reasons why the regeneration of man must consist of the vision of individuals will appear as the nature of the rebel (and of the tyrant, who is almost inseparable from him) in Blake and Shelley becomes clearer. In fact, what should ultimately become clearest is the relationship between the rebel (or rebel-tyrant complex) and that revolution in human life to which Blake and Shelley look "forward" (in the same sense that they look "back" to the Fall; for as soon as it is clear that individuals may be regenerated, it is also clear that this "forward" and "back" are allegories of processes that can take place in any moment, not literal historical references).

II

When Jesus takes on Luvah's robes of blood to put them off again, he demonstrates that rebellion (Luvah or Orc) is both futile and yet necessary to the regeneration of man. But the paradox of the Incarnation had better be left for later chapters; in the mean time, it is convenient to split the rebel in two, as Blake and Shelley often do themselves:

Then Orc cried: "Curse thy Cold hypocrisy! already round
thy Tree
"In scales that shine with gold & rubies, thou beginnest
to weaken
"My divided spirit. Like a worm I rise in Peace,
unbound
"From wrath. Now when I rage, my fetters bind me more."
. . . . . .
"Avaunt, Cold hypocrite! I am chain'd, or thou couldst
not use me thus.
"The Man shall rage, bound with this chain, the worm in
silence creep."

(F.Z. vii[a]. K 313.)

In the first place, then, the rebel is sometimes a submissive worm.

Blake and Shelley both express aversion to bloodshed of any kind, whether in war or hunting. Blake can evoke a feeling of horror by the simple use of the colour red, as in "The Angel" and "The Human Abstract," where it is not a healthy glow but the stolen flush of a well-fed vampire:

So he took his wings and fled;
Then the morn blush'd rosy red. . . .

(K 72.)

And it bears the fruit of Deceit,
Ruddy and sweet to eat. . . .

(K 76.)

"Deceit" reminds us of Satan, the "Limit of Opacity" (F.Z. iv. K 292) or nadir of vision. Satan (Urizen) is a vampire also, for "not of his own power he [bears] the human form erect" (F.Z. viii. K 343). But in Blake and Shelley "the morn" and in Blake the colour red are associated with revolution, not the tyrant. However, it is not surprising that the rebel should remind us of the tyrant, for (as the Hermit in The Revolt of Islam says):

"If blood be shed, 'tis but a change and choice

"Of bonds--from slavery to cowardice,--
"A wretched fall!"
(R.I. IV. xxviii. 1-3. W 79.)

Bloodshed does not remove tyranny. It merely exchanges one tyrant for another. True revolution results in independence, and independence is independent love:

The Angel that presided o'er my birth
Said, "Little creature, form'd of Joy & Mirth,
"Go love without the help of any Thing on Earth."
("Poems from MSS. c.1810." K 124.)

Independence is a state which is not always completely understood. Lavater's last "Aphorism" in the book annotated by Blake sets a task for both Blake and ourselves:

> If you mean to know yourself, interline such of these aphorisms as affect you agreeably in reading, and set a mark to such as left a sense of uneasiness with you; and then shew your copy to whom you please.
> (Marg. Lavater. 643. K 705.)

Blake takes his task seriously and by his comments shows us much of himself. It may be supposed that creating art without a public would teach Blake independence. But he makes a distinction, which Lavater fails to notice, between dependence and the need for self-expression. He is "uneasy" on reading that:

> Who instantly does . . . what all must acknowledge to be the best, is a genius and a hero. . . .

Nevertheless, he "doubts" that one must:

> Dread more the blunderer's friendship than the calumniator's enmity.
> (Marg. Lavater. 92,96. K 711.)

That is, a genius or a hero is independent of public approbation, but calumny destroys independence by depriving the artist of

whatever means of expression he may be able to find. There is therefore some doubt whether Sir Joshua, who paints with his eye "on the Many, or, rather, the Money" (Marg. Reynolds. 144. K 800), is a hero or a genius, but his dictation to the public of his own generalizing standards of art is calumny against Blake, whether Sir Joshua knows it or not (Marg. Reynolds. 2. K 778). The need for self-expression is not dependence, but selfishness is:

> [Do not] trust to your humility if you are mortified when you are not noticed. [Lavater.]
>
> Uneasy. [Blake.]
>
> . . . . . .
>
> Your humility is equal to your desire of being unnoticed, unobserved in your acts of virtue. [Lavater.]
>
> True humility. [Blake.]
>
> (Marg. Lavater. 543,573. K 727,729.)

The Satanic half of the human soul, which is selfish rather than self-developing,[1] is named the "Selfhood" by Blake, and in Milton associated with Orc. This association is made in the following way: when Milton goes to "Eternal Death," he enters his "Shadow," which is "vegetated" "like as a Polypus" (M. 17. K 392). But "this Polypus is Orc" (M. 31. K 413). Milton's Shadow is his Selfhood, the dark image of the self that pursues him everywhere, and it is this Shadow which must "go to Eternal Death," a paradoxical term which means to fall "forever . . . into the abyss" (Letter to William Hayley, 27th January, 1804. K 882). The real Milton does not go to Eternal Death but remains sleeping in Eden (M. 17. K 391-92). The rebel is in special danger of losing his love and independence

and becoming a Selfhood because he depends on the tyrant for someone to overthrow.

The fact that Milton's Satanic half is Orc reminds us again of the inevitable association of rebel and tyrant. This inevitability is most concisely expressed in what Frye calls the "Orc cycle."[2] The tyrant is a former rebel grown old, as Count Cenci illustrates:

> [Camillo.] I stood before your dark and fiery youth,
> Watching its bold and bad career, as men
> Watch meteors. . . .

But the meteoric fall and the unenlightened heat of youth have terminated in the chilling inhumanity and cynical enlightenment of age:

> [Cenci.] As to my character for what men call crime. . . .
> (C. I. i. 49-51,68. W 212.)

Beatrice is indeed not guilty, as she tells her judge, of "that which thou hast called my father's death" (C. V. iii. 83. W 248), for he was dead long before her act of vengeance. Orc the dragon-killer is a dragon himself:[3] an "Eternal Viper, self-renew'd" (A. K 204). Shelley fully recognizes the cyclical futility--the self-destructiveness--of Orc:

> . . . some perverted beings think to find
> In scorn or hate a medicine for the mind
> Which scorn or hate have wounded--oh, how vain!
> The dagger heals not, but may rend again!
> (J.M. 354-57. W 157.)

Pursuit of the concept of Orc's self-destructiveness brings the realization that he is his own tyrant and destroyer: if he is an "Eternal Viper, self-renew'd," and also "devourer"

of his "parent" (A. K 204), then he is the devourer of himself. When Orc and Urizen meet in The Four Zoas this fact is made explicit. Orc is self-tortured, as Urizen points out:

> "Whence these fierce fires, but from thyself? No other living thing
> "In all this Chasm I behold."
>
> (F.Z. vii[a]. K 310.)

Since he is self-crucified, his bragging speech to Urizen is as meaningless as Harapha's to Samson:

> "I rage furious in the deep, for lo, my feet & hands are nail'd
> "To the hard rock, or thou shouldst feel my enmity & hate
> "In all the diseases of man falling upon thy grey accursed front."
>
> (F.Z. vii[a]. K 311.)

There is really no reason why he should not carry out his threat. Because he fails to do so but remains passive, he becomes a brazen serpent stretched on the Tree of Mystery, and:

> ". . . when Luvah in Orc became a Serpent, he descended into
> "[The] State call'd Satan."
>
> (F.Z. viii. K 341.)

Orc descends into the State Satan: he is potentially Urizen. Urizen, on the other hand, is Orc degenerated: "Envy and Malignity" are "rebellious spirits" (Letter to Hayley, 7th April, 1804. K 888). Even when he has the best of intentions, Urizen is a rebel and a pitiable figure, for example when he wanders over the fallen world trying to speak to its inhabitants:

> His voice to them was but an inarticulate thunder, for their Ears
> Were heavy & dull, & their eyes & nostrils closed up.

> Oft he stood by a howling victim Questioning in words
> Soothing or Furious; no one answer'd; every one wrap'd up
> In his own sorrow howl'd regardless of his words, nor
> voice
> Of sweet response could he obtain, tho' oft assay'd with
> tears.
> He knew they were his Children ruin'd in his ruin'd world.
> (F.Z. vi. K 304.)

Urizen is too "idealistic" and "spiritual" for the world he has created. He has, he says:

> ". . . sought for a joy without pain,
> "For a solid without fluctuation.
> "Why will you die, O Eternals?
> "Why live in unquenchable burnings?"
> (B.U. ii. 4. K 221.)

He has, however, tried to change "Eternal Existence":

> No discipline will turn one Man into another, even in the least particle, & such discipline I call Presumption & Folly. I . . . am very sorry for all such who may be led to such ostentatious Exertion against their Eternal Existence itself, because it is Mental Rebellion against the Holy Spirit,[4] & fit only for a Soldier of Satan to perform.
> (Letter to Linnell, 1st February, 1826. K 919.)

Therefore, despite their sympathetic appeal, Urizen's attempts can only be called proud and deceitful. The deception is suggested by the fact that Urizen does not always appear so sympathetic to the reader as he does to himself: Tiriel is an example. One more illustration of the pathetic, threatened father-figure (from the priest's vision in The French Revolution) may be of interest:

> ". . . Behold
> "An aged form, white as snow, hov'ring in mist, weeping
> in the uncertain light.
> "Dim the form almost faded, tears fell down the shady
> cheeks; at his feet, many cloth'd
> "In white robes; strewn in air, censers and harps; silent
> they lay prostrated;

"Beneath, in the awful void, myriads descending and
weeping thro' dismal winds;
"Endless the shady train shiv'ring descended from the
gloom where the aged form wept."

(F.R. K 172.)

It is difficult but necessary to remember that the fate of the "aged form" is due to his rebellion against the "Holy Spirit."

III

An inevitable connection, then, exists between the rebel and the tyrant. But the rebel is, nevertheless, necessary to regeneration. God lives in "the rising sun" ("The Little Black Boy." K 54). Therefore the beginning of the Orc cycle is critical. Orc's descent into the State Satan means that the critical moment has been lost:

If you trap the moment before it's ripe,
The tears of repentance you'll certainly wipe;
But if once you let the ripe moment go
You can never wipe off the tears of woe.

("The Marriage Ring." K 99.)

In the Irish pamphlets (for instance) Shelley warns repeatedly against "trapping the moment before it's ripe":

> . . . I cannot expect a rapid change. Many are obstinate and determined in their vice, whose selfishness makes them think only of their own good, when in fact the best way even to bring that about is to make others happy. I do not wish to see things changed now, because it cannot be done without violence, and we may assure ourselves that none of us are fit for any change, however good, if we condescend to employ force in a cause which we think right. Force makes the side that employs it directly wrong, and as much as we may pity we cannot approve the headstrong and intolerant zeal of its adherents.
>
> (C 51.)

The last sentence of Shelley's paragraph goes beyond the warning against premature action towards Blake's sterner warning

against no action at all, for whereas we pity without approving the violent rebel we neither pity nor approve of the rebel who has become a tyrant. The "Poet" of Alastor is like the rebel who traps the moment before it is ripe, because his "self-centred seclusion was avenged by the furies of an irresistible passion pursuing him to speedy ruin" (W 33). In the last paragraph of his "Preface" to Alastor, Shelley establishes a four-fold classification of men, two classes being implied:

	living in "self-centred seclusion"	living in "sympathies with their kind"
"luminaries": struck by "that Power"	(1) includes the Poet; fate: "sudden darkness	(3) [implied]
"dare to abjure its dominion"	(2) "those meaner spirits"; fate: "slow and poisonous decay"	(4) [implied]

There is a long tirade against class (2), though Shelley considers class (1) important enough to be the subject of a seven-hundred-line poem. (Class [3] would be the perfect genius; class [4] might be the honest man, at least if something else were substituted for "dare to abjure its dominion.")

The reason why violence is an error less final than hesitation is that at the beginning of the Orc cycle it is still not too late for regeneration to take place. At the beginning of the cycle Orc is still outside Shelley's tyrant-slave complex. This complex is a still version of Blake's cycle and the still picture contains all the despair of the moving picture:

> It is impossible that had Buonaparte descended from a race of vegetable feeders that he could have had either the inclination or the power to ascend the throne of the Bourbons.
>
> ("A Vindication of Natural Diet." C 86.)

Bonaparte's power is a kind of slavery; his power to act the carnivore makes him unfree to be a man. But the victim of the tyrant--though he exerts no power--also loses his humanity:

> Power, like a desolating pestilence,
> Pollutes whate'er it touches; and obedience,
> Bane of all genius, virtue, freedom, truth,
> Makes slaves of men, and of the human frame
> A mechanized automaton.
>
> (Q.M. iii. 176-80. W 11.)

Neither tyrant nor slave has the "right" to be what he is. Both are enemies of Man, who is a mild vegetarian but free. Therefore a human revolution must begin outside the tyrant-slave complex. Therefore Orc has always--up to the "ripe" or critical or present moment--been the preserver of life and the resistance against the dead machine, which is why regeneration is still possible in this present moment.

"Well with the world art thou unreconciled," says Laon to Cythna (R.I. II. xxxvii. W 66). Acceptance of the fallen state, or "self-contempt," is what gives Hate its power (R.I. VIII. xxi. W 110). But Hate's power has never been complete, obviously, or it would long since have ceased to be true that (to return to Blake):

> There is a Moment in each Day that Satan cannot find. . . .
>
> (M. 39. K 423.)

Therefore when Blake describes the birth of Orc in the depth of the Urizenic winter and Shelley says that old age is inade-

quate, they mean the same thing. The triumph of rebellious humanity and the downfall of tyranny are both inevitable, and both really the same thing. In the context of Orc as preserver of life he loses his cyclical futility:

> As far as highest Zenith from the lowest Nadir, so far shrunk
> Los from the furnaces, a space immense, & left the cold
> Prince of Light [Urizen] bound in chains of intellect among the furnaces;
> But all the furnaces were out & the bellows had ceast to blow.
>
> He stood trembling & Enitharmon clung around his knees,
> Their senses unexpansive in one stedfast bulk remain.
> The night blew cold, & Enitharmon shriek'd on the dismal wind.
> . . . . . .
> Till from her heart rending his way, a terrible child sprang forth
> In thunder, smoke & sullen flames, & howlings & fury & blood.
>
> (F.Z. v. K 294.)

In a sense, Orc is always being born, for "old age" is never adequate:

> . . . Old age with its gray hair,
> And wrinkled legends of unworthy things,
> And icy sneers, is nought: it cannot dare
> To burst the chains which life forever flings
> On the entangled soul's aspiring wings. . . .
>
> (R.I. II. xxxiii. W 66.)

Old age, acceptance of the fallen world, is responsible for both sneers (contempt for a world which is obviously inhuman and apparently the only possible one) and wisdom (the attempt to make the best of such a world). Blake therefore agrees with Shelley's opinion of sneers ("Damn sneerers!"--Marg. Lavater. 59. K 708) and of fallen wisdom. In his "Preface" to The Excursion, Wordsworth expresses indifference to "Jehovah . . .

and the choir / Of shouting Angels." Blake comments:

> Solomon, when he Married Pharoah's daughter & became a Convert to the Heathen Mythology, Talked exactly in this way of Jehovah as a Very inferior object of Man's Contemplation. . . .
>
> (Marg. Excursion. xi. K 823.)

It is "wordly wisdom, or demonstration by the senses" that pronounces God invisible (Marg. Divine Love. 13. K 738), and this "worldly demonstration" is egocentric or "self-derived" as opposed to "elevation" above it. Shelley, too, finds Solomon's wisdom subjective or the result of faulty vision:

> Solomon kept a thousand concubines and owned in despair that all was vanity. The man whose happiness is constituted by the society of one amiable woman would find some difficulty in sympathizing with the disappointment of this venerable debauchee.
>
> ("A Vindication of Natural Diet." C 89.)

Solomon can see only the fallen world.

It is Blake's double vision, of both the fallen and the unfallen world, that causes him--despite his doctrine of the Fall--to pronounce that "every thing that lives is holy" (M.H.H. K 192); life in the fallen world is a sign of the other world's existence. It is Shelley's realization that regeneration must begin in a force apart from the tyrant-slave complex (which in motion is the cycle of birth and inevitable death) that impresses on him the disinterestedness of virtue:

> The essence of virtue is disinterestedness. Disinterestedness is the quality which preserves the character of virtue distinct from that of either innocence or vice.
>
> ("An Association of Philanthropists." C 66.)

"Innocence" and "vice" correspond roughly to "slave" and tyrant," and in Blake the trio corresponding to virtue, innocence,

and vice is man, beast, and devil (Marg. Lavater. 248,256,301. K 714-16). Neither Blake nor Shelley is a primitivist. Escape to the innocent world of childhood would be just as much a denial of double vision as Solomon's wisdom, and therefore no escape from the tyrant-slave or vice-innocence complex. The world of Generation exists. Thel's tragedy is that she never leaves the state of innocence for the world of Generation.[5] Shelley makes it plain that the return to the primordial unperverted condition will also be a progression; it will take place:

> When man's maturer nature shall disdain
> The playthings of its childhood. . . .
> (Q.M. iii. 131-32. W 10.)

Blake's comment on the following statement by Lavater is "Regeneration":

> The energy of choice, the unison of various powers for one is only WILL, born under the agonies of self-denial and renounced desires.
> (Marg. Lavater. 20. K 707.)

Choice and self-denial are only possible where there is evil to reject and the Selfhood to deny: therefore "Regeneration" must be preceded by "Generation." Urizen's attempt to abstract good qualities from life and then find them is pathetic indeed, for Generation or fallen life opposes the deadly cycle and complex as strongly as regenerated life does.

The rebel, then, is necessary to regeneration, but only at the beginning of the cycle, when he is still free from the tyrant-slave complex. And "cycle" is not to be understood

to mean that Solomon's wisdom is appropriate at some periods of history and apocalyptic vision at others, for there is a ripe moment in every day, thanks to the continuous presence of a rebellious life force. This force is always progressive, whether in the context of the Fall or of the Last Judgment, so that regeneration is never an escape into an idyllic past.

The necessity of progress implies another use of the Orc concept by Blake and Shelley. Orc, the serpent, is Good disguised in a world that cannot recognize it, and progress beyond the fallen state is necessary to its recognition. The Spirit of Good is forced to creep on the ground, says Shelley, "for none / Knew good from evil" (R.I. I. xxviii. W 55). Similarly, in Blake, Jerusalem, the Emanation of the Giant Albion (the total form of everything loved by men), in this world looks like a harlot (M. 36. K 419). Again, the establishment of limits to the Fall by the Divine Mercy can be seen, paradoxically, as the agency of Urizen, whose cold self-absorption freezes the waves of Tharmas (a chaotic "death-wish" and perverted "Parent Power") and limits the tendency to chaos (F.Z. vi. K 302). Jesus comes disguised in sin, or "Luvah's Robes":

> He took on Sin in the Virgin's Womb,
> And put it off on the Cross & Tomb
> To be Worship'd by the Church of Rome.
>
> (E.G. K 135.)

Sin is taken on to be cast off, not worshipped. When it is taken on, Orc and Urizen show themselves for what they really

are, which is Antichrist:

> When Urizen saw the Lamb of God clothed in Luvah's robes,
> Perplex'd & terrifi'd he stood, tho' well he knew that
> Orc
> Was Luvah.
>
> (F.Z. viii. K 332.)

That is, he sees the difference between the Lamb in Luvah's robes and Orc. Orc next becomes a jewelled serpent (the image of frustrated rebellion); and despite their former enmity, Urizen conspires with Orc:

> To undermine the World of Los & tear bright Enitharmon
> To the four winds, hopeless of future
>
> (F.Z. viii. K 333.)

(that is, to install Chaos by destroying Time and Space). Shelley, too, produces an account of the Saviour's taking on sin and casting it off again. The woman in Canto I of The Revolt of Islam describes her vision of Lucifer's defeat by the Sun (which is also the serpent's defeat by the eagle) and goes on to tell that this vision of the triumph of evil immediately precipitated a mystic insight:

> ". . . Then I loved; but not a human lover!
> For when I rose from sleep, the Morning Star
> Shone through the woodbine wreaths which round my
> casement were.
>
> "'T was like an eye which seemed to smile on me.
> I watched, till by the sun made pale it sank
> Under the billows of the heaving sea;
> But from its beams deep love my spirit drank,
> And to my brain the boundless world now shrank
> Into one thought--one image--yes, forever!"
>
> (R.I. I. xl-xli. W 57.)

The triumph of evil (disguised as good) over good (disguised as evil) is, then, a disguised form of the triumph of good.

Similarly, when the woman dies at the end of the canto and joins the dead serpent her husband (the two are seen as two serpentine and meteoric--Orc-like--stars) the dead serpents unite into a planet which points to a throned Lamb of God-like figure seated in a cloven (womb-) cloud (R.I. I. lv-lvii. W 60).

The function of Orc as the Satanic disguise of the Saviour is connected with the difference between religion as poetry and religion as the literal interpretation of Scripture (the enforcement of a moral code derived from Scripture):

> For when Luvah sunk down, himself [the Saviour] put on the robes of blood
> Lest the state call'd Luvah should cease; & the Divine Vision
> Walked in robes of blood till he who slept should awake.
> (F.Z. ii. K 274.)

The Orc state symbolizes something almost exactly the opposite of what it is. The wine-press of Los, begun by Luvah and finished by Urizen (in other words, a product of the Orc cycle) is, on earth, called War (M. 29. K 409). At the present time, this wine-press is occupied by the sons and daughters of Luvah, a gang of teen-aged revellers who are not quite human, for:

> . . . in the Wine-presses the Human grapes sing not nor dance:
> They howl & writhe in shoals of torment, in fierce flames consuming. . . .
> (M. 29. K 410.)

The orgy kills many of its participants but beyond a simple ceremony the deaths cause no interruption:

> Laughing & shouting, drunk with odours many fall o'erwearied,
> Drown'd in the wine is many a youth & maiden: those around

> Lay them on skins of Tygers & of the spotted Leopard
> & the Wild Ass
> Till they revive, or bury them in cool grots, making
> lamentation.
>
> (M. 29. K 409.)

Los tries to replace the Sons and Daughters of Luvah with his own sons, who are "Visions of Eternity" (M. 28. K 408), but is unsuccessful until "the Great Harvest & Vintage of the Nations" at the end of Milton (M. 50. K 432). But war, the Wine-press of Los occupied by Luvah's children, is the "Divine Revelation in the Litteral expression" (M. 49. K 431). Therefore when the Wine-press is occupied by the sons of Los or Visions of Eternity the literal expression will become "Allegory addressed to the Intellectual powers" which during the occupation by Luvah's children was "altogether hidden from the Corporeal Understanding" (Letter to Butts, 6th July, 1803. K 869), and war will become "Mental, as the Wars of Eternity," not "a Corporeal Strife" (M. 34. K 416).

Orc, then, is at least as different from what he symbolizes as mental from corporeal war. Indeed, in Shelley Orc can symbolize his own downfall. The natural cycle (in which death is inevitable) images the inevitable death of "suicidal selfishness" and its rebirth as virtue, when judgment and "unsubduable" passion shall "cease to wage unnatural [as well as unequal] war" (Q.M. v. 1-21. W 15). The world of gratified desire is imaged in the natural world of cyclical warfare which must be destroyed before the reality can appear.

The danger of the literal expression of the Divine

Revelation is explained by Blake's doctrine of psychological states. Luvah's name sounds like "love," but:

> Affection or Love becomes a State when it is divided from Imagination.
>
> (M. 35. K 418.)

The unimaginative (uncreative) lover is a nature-worshipper and an idolater. Creation is progress from moment to moment, not the worship of a dead moment:

> . . .Every Man return'd & went still going forward thro' The Bosom of the Father in Eternity on Eternity. . . .
>
> (M. 34. K 416.)

A State is something individuals pass through; therefore States are "Combinations of Individuals." Because the State will change every time an individual enters or leaves it:

> States Change, but Individual Identities never change nor cease.
>
> (M. 35. K 418.)

Because States are thus created and destroyed at the will of individuals it is foolish to identify with a State (that is, allow it to possess one):

> To be in a Passion you Good may do,
> But no Good if a Passion is in you.
>
> ("Auguries of Innocence." K 121.)

Orc, or love, then, is a State; and there is a special danger in remaining in the Orc State, because in the end there is Satan:

> The State nam'd Satan never can be redeem'd in all Eternity; But when Luvah in Orc became a Serpent, he descended into That State call'd Satan.
>
> (F.Z. viii. K 341.)

But in Milton, when Ololon passes through the Orc State

(the "Polypus" of M. 39. K 422 through which all must pass to see Golgonooza is identified with Orc in M. 31. K 413), she creates a path from Eternity to Time and Space corresponding to Sin's track from Hell to Earth in Paradise Lost:

> O how the Starry Eight rejoic'd to see Ololon descended,
> And now that a wide road was open to Eternity
> By Ololon's descent thro' Beulah to Los & Enitharmon!
> (M. 39. K 422.)

The central point in the study of the rebel in Blake and Shelley is to distinguish between two rebels: the incomplete and futile rebel and the rebel necessary to regeneration; the violent and the visionary rebel; the dependent rebel (Selfhood) and the fighter for self-expression; the self-destructive rebel who is a tyrant over himself and very like the tyrant who rebels against human nature and the rebel who has not let the ripe moment go but has preserved his character distinct from the Orc cycle or tyrant-slave complex. The Orc cycle is largely a point of view, for the ripe moment is always present. The true rebel is not a primitivist who attempts to regress to childhood but the Saviour in a Satanic disguise and the psychological state on the other side of which the Saviour is to be found.

IV

Corresponding to, and considerably qualifying, the necessity of the rebel to regeneration is the inevitability of the tyrant's downfall. Just as the rebel can rise from the fallen complex or cycle, so the tyrant ultimately falls for-

ever from it into the Abyss. Satan is dead.

Satan is one of Blake's "Three Classes of Men" resulting from the fall of the four-fold giant: "The Sexual is Threefold, the Human is Fourfold" (M. 4. K 378). Three-fold man, then, depends for his existence on sex or the separation of subject and object (the objective world being female or separate, chaste or mysterious). But there are important differences between the three classes:

> The first, The Elect from before the foundation of the World:
> The second, The Redeem'd: The Third, The Reprobate & form'd
> To destruction from the mother's womb: . . .
> . . . . . .
> Of the first class was Satan. . . .
> (M. 7. K 381.)

The Reprobate class includes Rintrah, the outcast prophet, "Reprobate" only in terms of This World and the God of This World.[6] But Satan is Eternal Death:

> . . . the Elect cannot be Redeem'd, but Created continually
> By Offering & Atonement in the cruelties of Moral Law.
> (M. 5. K 379.)

Satan, then, is kept alive artificially by the delusion of a God who requires vengeance for sin. Love and forgiveness would destroy him forever.

Shelley's idea of Satan is identical; we read in Rosalind and Helen that:

> . . . Those who live
> Still fear the living, but a corse
> Is merciless, and Power doth give
> To such pale tyrants half the spoil
> He rends from those who groan and toil,
> Because they blush not with remorse

Among their crawling worms.
(R.H. 461-67. W 142.)

If a dead tyrant is more tyrannical than a living one, we might conclude that all tyrants are more or less dead. Certainly, they are "morally dead," as we read in the "Preface" to Alastor (W 33). Custom is the tyranny of the past over the present:

. . . from [their] Hierarchs and kings
Sway the reluctant thrones pinnacled on the past present. . . .
(H. "Prologue." 7-9. W 320.)

But the past is dead, and a small effort of vision will make the ineffectiveness of its tyranny obvious:

Look on your mind--it is the book of fate--
. . . . . .
The past is Death's, the future is thine own. . . .
(R.I. VIII. xx,xxii. W 110.)

Therefore Urizen's "horrible fear of the future" is fear of life: "struggling fears and care [are] dark Custom's brood" (R.I. IX. iv. 6. W 112). Here is the reason why Jupiter failed to meet the only condition required of him when he was given power:

. . . Then Prometheus
Gave wisdom, which is strength, to Jupiter,
And with this law alone, "Let man be free,"
Clothed him with the dominion of wide Heaven.
(P.U. II. iv. 43-46. W 185.)

Here, too, is the explanation of Urizen's behaviour when he makes "all futurity be bound in his vast chain" (F.Z. vi. K 306). He wishes to:

. . . avert
His own despair even at the cost of every thing that breathes.
(F.Z. viii. K 334.)

Despair is a terrifying emotion, and terror can make men into devils. The typical response of the tyrant mentality to fear of the future is to organize the future on the basis of the past, so that nothing unexpected can happen. But this response denies freedom, on which depends human life. Institutionalization, which is part of the result of the tyrant's fear of the future, destroys individuality: the Witch of Atlas:

> . . . saw the priests asleep, all of one sort,
> For all were educated to be so.
> (W.A. lxiv. 4-5. W 281.)

Because the tyrant is a dead thing, Orc's frequent cries of destruction are not murderous any more than is Beatrice's destruction of Cenci. The world subject to the tyrant is a desert (cf. Shelley: H. 1008. W 338); Blake asks:

> Shall I cast it [seed] on the sand
> And turn it into fruitful land?
> ("Poems from MSS.," c. 1793. K 92.)

Obviously this would be impossible: "no virtue can exist without breaking [the] ten commandments" (M.H.H. K 191); the desert must be fertilized by ending the artificial preservation of Satan's corpse and scattering it abroad:

> "That stony law I stamp to dust; and scatter religion abroad
> "To the four winds as a torn book, & none shall gather the leaves;
> "But they shall rot on desart sands, & consume in bottomless deeps,
> "To make the desarts blossom, & the deeps shrink to their fountains. . . ."
> (A. K 203.)

The realization that Satan is dead (the banishment of the mysterious and cruel though anthropomorphic tyrant-figure

from the sky) does much itself to banish from the human mind the sort of terror that largely explains the tyrant mentality. Mystery, which is terrifying, shades off into vagueness and generality, the bane of the romantic poet, who strives for the "particular" or the "eternal." Clear vision dispels vagueness and mystery. Cloudy vision is responsible for the mysterious, cruel tyrant-figure projected on the sky. Clear vision reveals, therefore, such facts as that "Truth has bounds, Error none," as Blake says (B.L. II. 5. K 244). That error is indeterminate follows from the fact that Satan can only be preserved by the power of others ("what is Good must succeed first or last, but what is bad owes success to something beside or without itself": Letter to Hayley, 27th November, 1805. K 909). Shelley, who says that "Truth can reason, and falsehood cannot" ("An Association of Philanthropists." C 65), also sees that Satan is the indeterminate ghost of something dead, which "owes success to something outside itself," namely credulous fear. Blake calls this credulous fear "doubt"; but the word is appropriate, because when a man doubts his senses he is in credulous fear that an "object"--separate from himself, the "subject"--may be different from what his "subjective" senses tell him:

> He who Doubts from what he sees
> Will ne'er Believe, do what you Please.
> If the Sun & Moon should doubt,
> They'd immediately Go out.
> ("Auguries of Innocence." K 120-21.)

The second couplet "asks ironically what would happen if the

object took the point of view of the subject."[7]

But from the fact that error cannot reason arises another vague fear, for what cannot reason will use force. This new fear is the fear of indeterminate power, or omnipotence. Again, the answer must simply be that there is no such thing. "No Omnipotence can act against order," says Blake (Marg. Lavater. 426. K 721). Shelley echoes him:

> It is plain that the utmost exertion of Omnipotence could not cause that to be virtuous which actually is vicious.

The reason for this is that virtue is eternal ("A Letter to Lord Ellenborough." C 76). But man is eternal, in both Shelley and Blake. Therefore:

> Undoubtedly no person can be truly dishonoured by the act of another. . . . [And] revenge, retaliation, atonement are pernicious mistakes.
>
> (C. "Preface." W 210.)

Which is why revenge, retaliation, and atonement are necessary to the preservation of Satan, who is not human (eternal) but dead:

> . . . The Elect cannot be Redeem'd, but Created continually By Offering & Atonement in the cruelties of Moral Law.
>
> (M. 5. K 379.)

The single fact about the tyrant mentality that should be clearest by now is its lack of vision. Urizen's search for a joy without pain is an attempt to abstract qualities from things, though qualities are not real (Marg. Berkeley. 213. K 819), and to change things, though "In Eternity one Thing never Changes into another Thing" (V.L.J. 79. K 640). He is naturally disappointed, then, and transfers his hopes from

earth to an anthropomorphic deity in the sky who exacts vengeance for sin. His withdrawal from life, which he hates and fears, becomes a system of tyranny based on the past. This withdrawal is based on a misunderstanding of life which is the result of bad vision.

The answer to Urizen's question:

> "I have sought for a joy without pain,
> "For a solid without fluctuation.
> "Why will you die, O Eternals?
> "Why live in unquenchable burnings?"
> (B.U. II. 4. K 221.)

is therefore the following:

> Why should joys be sweet
> Used with deceit
> Nor with sorrows meet?
> ("Poems from MSS.," c. 1793. K 91.)

Deceit "forges fetters for the mind" ("Poems from MSS.," c. 1793. K 96), that is, deceit and self-deception are essentially the same thing. Our pity for the tyrant mentality searching for human values ought to be tempered by the knowledge that it is deceived as to what human values are and tries to spread this deception; Satan's science of pity must be opposed by Rintrah's science of wrath (M. 9. K 385). For Satan's arguments are the more convincing because he is convinced of them himself; the opacity of his bosom "against the Divine Vision" works both ways (M. 8. K 383,9. K 385). Belief is a passive state as Shelley points out ("The Necessity of Atheism."C 37-39); therefore freedom of belief is not a right but unavoidable. It follows also that belief in eternal hell-fire is

impossible and that the profession of such a belief is hypocrisy ("An Address to the Irish People." C 44-45). Blake points out that a degrading belief is better termed hypocrisy than superstition, for all men being members of one body, hypocrisy does not differ essentially from self-deception (Marg. Lavater. 342. K 718).

Once Shelley and Blake have made it clear that it is impossible to believe what the tyrant mentality professes to believe and that tyrant doctrines are self-deception as well as deception of others, considerable humour (some of it grim) can be expressed at the expense of tyrant ideas. The tyrant's ideas of beauty, for example, are revealing:

> . . . like a standard of an admiral's ship,
> Or like the banner of a conquering host,
> Or like a cloud dyed in the dying day,
> Unravelled on the blast from a white mountain;
> Or like a meteor, or a war-steed's mane,
> Or waterfall from a dizzy precipice
> Scattered upon the wind.
> (Swellfoot. II. i. 98-104. W 293.)

The catalogue is thorough: conquering banners, blood, the defeat of day by hoary age, the sinister meteor, and a fall from a great height resulting in smashing to atoms. Blake's Duke of Burgundy (the name associates him with the Wine-press called War) fears the day when:

> ". . . the ancient forests of chivalry [are] hewn, and the joys of the combat burnt for fuel;
> "[And] power and dominion is rent from the pole, sword and scepter from sun and moon,
> "The law and gospel from fire and air, and eternal reason and science
> "From the deep and the solid, and man lay his faded head down on the rock

Of eternity. . . ."

(F.R. K 170.)

"Faded head" is "tabula rasa"; the human head would indeed be "faded" if all it could contain were the Duke's metaphysics. Blake gives examples of "female" value-assignments also:

> . . . the gold of broken hearts,
> And the precious stones of anxiety & care & desperation & death
> And repentance for sin & sorrow & punishment & fear. . . .
>
> (M. 20. K 394-95.)

Religion is another example of the tyrant mentality's self-deception and deception of others. It insists upon the belief now that certain events took place in the past, so that it is another example of the past ruling the present. It is wrong also because belief is involuntary and therefore neither virtuous nor vicious (Q.M. "Notes." W 602) and because God never ceases to speak to man and He speaks in parables (Marg. Watson. 9. K 758; 22. K 763). The literalistic spirit of religion sets up a mysterious "object" before the "subject," to whom it can then dogmatize:

> Religion! . . .
> Who peoplest earth with demons, hell with men,
> And heaven with slaves!
>
> Thou taintest all thou lookest upon!
>
> (Q.M. vi. 69-72. W 19.)

An angel gives Blake a terrifying glimpse of the Hell of his theology, but as soon as the angel leaves the scene changes to a beautiful one. Blake later tells the angel (who had been completely deceived by his own deception) that "'All that we

saw was owing to your metaphysics'" (M.H.H. K 189).

The natural result of the blindness of evil is that it is self-destructive. Triumphant Urizen says he will be "A God & not a Man" (F.Z. vii[b]. K 323). The king's sceptre is "too heavy for mortal grasp" (F.R. K 166). The tyrant in Shelley's Hellas says, typically, that "All human souls" bode "evil," and asks to "converse with spirits" (H. 186-87. W 325). The tyrant's faulty vision destroys him, however. Since he believes that man is naturally depraved, he denies his own humanity. This weakens the tyrant, because man is naturally a giant: tyrants are:

> . . . giants, who look pale
> When the crushed worm rebels beneath [their] tread.
> (H. 425-26. W 328.)

They see themselves as Orc-Urizens bound to the cycle:

> "Kings are like stars--they rise and set, they have
> The worship of the world, but no repose."
> (H. 195-96. W 325.)

Or the tyrant mentality may admit that it is human, in which case it despairs, because the idea of natural depravity perverts the doctrine of Necessity:

> . . . 'T is a trick of this same family
> To analyze their own and other minds.
> Such self-anatomy shall teach the will
> Dangerous secrets; for it tempts our powers,
> Knowing what must be thought, and may be done,
> Into the depths of darkest purposes.
> . . . I,
> Since Beatrice unveiled me to myself,
> And made me shrink from what I cannot shun,
> Show a poor figure to my own esteem. . . .
> (C. II. ii. L08-16. W 223.)

The will is not free, but is to motive as effect is to cause.

Self-knowledge, therefore, ought to produce action characteristic of the self. Thus far Orsino is correct. But his poor self-esteem, or acceptance of his fallen state, or belief in natural depravity, makes what wisdom he has destroy what humanity he might have. In any case, no matter what method he uses, the tyrant must destroy himself, like the scorpion, for even when he does see, it will be too late (he will see only the past):

> Those who inflict must suffer, for they see
> The work of their own hearts. . . .
> (J.M. 482-84. W 158.)

Man being naturally sympathetic, human nature punishes the cruel with his own acts.

The self-destruction of the tyrant of course simplifies the problem of the rebel. Ahasuerus (in Queen Mab) is a frustrated, tortured rebel, but only because he enters into the self-deception of his tyrant:

> "Is there a God!--ay, an almighty God,
> And vengeful as almighty!"
> (Q.M. vii. 84-85. W 22.)

It is necessary that Ahasuerus "believe in" such a God; it is impossible to rebel against a fictitious figure. Indeed, it is impossible for a human being to believe in Ahasuerus's God, so that Ahasuerus himself is pure hypothesis and could never exist: he is:

> . . . phantasmal portraiture
> Of wandering human thought.
> (Q.M. vii. 273-75. W 25.)

The Ahasuerus of Hellas is very different from the earlier one. No longer a rebel forced by indefinite power to

live an indefinite length of time, he is now a visitor from an unfallen past. He "seems to have outlived a world's decay," and some even believe that:

> He was pre-adamite, and has survived
> Cycles of generation and of ruin.
> (H. 138,153-54. W 324.)

Therefore his advice to Mahmud is rather comprehensive:

> Disdain thee?--not the worm beneath thy feet!
> The Fathomless has care for meaner things
> Than thou canst dream, and has made pride for those
> Who would be what they may not, or would seem
> That which they are not.
> (H. 762-66. W 334.)

To paraphrase: the Spirit of Nature does not know good and evil, which are products of the human reasoning faculty. Therefore to be united with the Spirit of Nature one must accept one's own nature, to which freedom is essential. Dissatisfaction with one's own nature is Satanic pride, which leads to hypocrisy.

Self-contempt and hypocrisy, however, are destructive, because existence is perception:

> . . . This Whole
> . . . . . .
> Is but a vision; . . .
> . . . . . .
> Thought is its cradle and its grave, nor less
> The future and the past are idle shadows
> Of thought's eternal flight--they have no being;
> Nought is but that which feels itself to be.

Mahmud, of course, with his tyrant mentality, misunderstands. As it is, he believes himself to be alone in a hostile object-world, so that his reaction to the suggestion that what seems solid is illusion is "Doubt, insecurity, astonishment"; he is

now more alone than ever. Ahasuerus corrects his mistake:

> Mistake me not! All is contained in each.
> Dodona's forest to an acorn's cup
> Is that which has been or will be, to that
> Which is--the absent to the present. Thought
> Alone, and its quick elements, Will, Passion,
> Reason, Imagination, cannot die;
> They are what that which they regard appears. . . .
> (H. 776-85,791,792-98. W 334.)

The tyrant's fears (of the future, of the object-world) are excessive; man is a microcosm uniting subject and object.

V

Evil, because of its lack of vision, is self-destructive. Therefore the rebel ought to be interested in a vision of truth rather than a contest with evil. There is deep meaning, the, in Shelley's pointing out that belief is involuntary. In the "Irish Address," he says that because eternal truth is strange to the fallen mind, reform must be slow and gradual:

> Nothing can be more rash and thoughtless than to show in ourselves singular instances of any particular doctrine before the general mass of the people are so convinced by the reasons of the doctrine that it will be no longer singular.
> (C 53.)

The object cannot be brought to union with the subject while it is still "singular." The Last Judgment, then, takes place when vision is perfected (when subject and object are united; when reality is not strange to the imagination). Then the stone (Adam and Satan, the limits of opacity and contraction) will be rolled away from the tomb:

> . . . revealing to all in heaven
> And all on Earth, the Temple & the Synagogue of Satan,
> & Mystery
> Even Rahab in all her turpitude.
>
> (F.Z. viii. K 340.)

The Last Judgment is an assertion of life. The frustrated rebel's spirit:

> Cries like the blood of Abel from the dust. . . .
>
> (H. 355. W 327.)

The right kind of rebel lives, therefore, like the maniac in Julian and Maddalo, to avoid letting his blood cry out against his tormentor (J.M. 494-96. W 159). Or, if he dies, he does so in such a way as to assert his freedom, the essence of life:

> "We grant your lives."--"Grant that which is thine own!"
> Cried one, and fell upon his sword and died!
>
> (H. 388-89. W 328.)

It is a curious fact that poetry, too, is essentially free:

> Poetry and the art which professes to regulate and limit its powers cannot subsist together.
>
> (R.I. "Preface." W 47.)

To explain what Shelley means by claiming unpredictable (infinite) powers for poetry it is necessary to return to the doctrine of Necessity. The doctrine that nothing happens otherwise than as it must have happened removes considerable mystery from the object-world. Teleology is replaced by mechanics. The power (or Power) of the universe is non-human and non-personal, and therefore of little interest to man. Therefore man's interest in the world becomes parabolic rather than literal. In Hellas, Mahmud sees a ghost (mysterious object).

Then he doubts its reality (perhaps his impression was subjective). Soon, however, he loses interest in the literal fact:

> It matters not!--for nought we see or dream
> Possess, or lose, or grasp at, can be worth
> More than it gives or teaches.
>
> (H. 921-23. W 336.)

Although the doctrine of Necessity may seem to the Urizenic mind to be a limitation of freedom, to the visionary it is not, for it removes the barrier between himself and the object-world and permits him to attend to vision. Reality is not vague and mysterious. Similarly, although it may seem to the Urizenic mind that poetry's esthetic rather than factual criteria limit its value, to the visionary they do not, because he is excused from the duty of modest doubt and may attend to the task of inspiring vision in others. "The power of awakening in others sensations like those which animate my own bosom," says Shelley, is even more important to him than education (R.I. "Preface." W 47); "it is the province of the poet to attach himself to those ideas which exalt and ennoble humanity" (H. "Notes." W 637). The compulsions of society on behaviour and of fact on belief change, but "virtue and truth . . . are unchangeable" and "all religions are good which make men good" ("An Address to the Irish People." C 44,41). "Didactic poetry," then, will be the poet's "abhorrence" (P.U. "Preface." W 164); his concern is with eternal things, which he communicates by sympathy:

> It is the business of the poet to communicate to others the pleasure and the enthusiasm arising out of those

> images and feelings in the vivid presence of which within his own mind consists at once his inspiration and his reward.
>
> (R.I. "Preface." W 45.)

It is only when the moral purpose of the poet is forgotten that he becomes a propagandist or a liar. The poets of the Bible, for instance, when translated into codes of law, lose their moral significance, which is to reveal Eternity.

In both Blake and Shelley, tyrants and slaves have a mistaken view of everything: God, nature, society, and the human soul. Shelley says that every man creates his own God ("A Vindication of Natural Diet." C 89) and Blake that all deities reside in the human breast (K 185). Neither poet presumes to dogmatize on a mystery, however. They are both writing about vision, or prophecy, which is what poetry is. Therefore their poetry is ultimately about poetry. The right kind of rebel is a poet.

2. THE FUNCTION OF JESUS IN THE FOUR ZOAS: THE DARK SATANIC BODY

The Incarnation presents a paradox which may well topple the Urizenic system: Jesus takes on the mortal body that he may put if off again. Corresponding to this paradox are two opposed ways of looking at the Incarnation. (The rebel, though his rebellion is futile, is a stage necessary to regeneration; there are therefore two ways of looking at the rebel, or two kinds of rebel.) The first view of the Incarnation concentrates on the death of Jesus: it sees only the Dark Satanic Body, a prison of frustrated desire surrounded by the Indefinite, and the death of Jesus as the renunciation of the Selfhood. The second view concentrates on the life of the Divine Body, for it understands that life is dying continually, for the only permanence is a dead body. The realization that the unit of existence or Divine Body is the moment prepares for the relieved awakening of man to the world which is truly familiar to him, after the nightmare which has seemed so real. For he now knows that there is a time and a space for him, and that the accusing heavens are a delusion. The destruction of the fallen world must precede the vision of the risen world. But the risen world is always visible to the wise. The paradox of the Incarnation is a paradox to Urizen only, who cannot understand self-sacrifice. The second way of looking

at the Incarnation dissolves the paradox, for it is vision, the transformation of the Dark Satanic Body into the body of Jesus. The body has a purpose, even though that purpose is to destroy itself.

I

In the first view of the Incarnation, the death of Jesus is putting off the Selfhood. The Selfhood is primarily the opinion, which separates the members of Albion, that "A is not not-A." The separation of man from man is represented to him by his body or "exteriors," within which he is hidden, and beyond which everything is indefinite; the Selfhood is a wall between one mystery and another:

> The Man's exteriors are become indefinite, open'd to pain
> In a fierce hungry void, & none can visit his regions.
> (i. K 266.)

The body is also Urizen's rejection of Orc and the consequent transformation of Urizen's Emanation, Ahania, into a Female Will. The western, or rebellious, or American side of Urizen's palace is walled. So long as Urizen keeps it illuminated, with "ever streaming fires beaming from his awful limbs," Ahania is prevented from becoming cold and dark. But the substitute light he sets up in a niche in the wall to shine on Ahania fails. Returning from his "immense labours & travels" (voyages of scientific discovery), he finds her "now separate." (ii. K 272-73.) The wall separating Urizen from the West is the fallen Tharmas or "Parent Power" (i. K 252), who lives in

the West, for Urizen has lost the power to create (to be a "parent" in the eternal sense of the word). Selfishness causes the scientific impulse to wander through the indefinite exteriors, walled off from the humanity within. The will, therefore, a dissatisfied wife, asserts her independence.

Any philosophy of rebellion will distinguish between a Negation and a Contrary: between that which falls forever into the Abyss and the Antagonist who forces decisions and creates progress. In Blake's doctrine of the Prolific and the Devourer, the Devourer is the Abyss. The grave is both Prolific and Devourer, the Prolific being the Contrary and the Devourer being the Negation. When Jesus descends into the grave, or body, or Selfhood, he does so to separate the Negation from the Contrary in the grave:

> Listen. I will tell thee what is done in the caverns of the grave.
> The Lamb of God has rent the Veil of Mystery, soon to return
> In Clouds & Fires around the rock & the Mysterious tree.
> (viii. K 345.)

When Jesus in the grave rends the Veil of Mystery he discovers to man that the death of the body (selfhood) is man's birth in "improved knowledge" (viii. K 345). Therefore the grave is both a prolific place of seed and a devouring Abyss.

The Selfhood as both Prolific and Devourer is sometimes represented by Tharmas. Watery Tharmas is the "weak father of worms & clay" (iv. K 286) and the "wat'ry Grave" is "the dark consumer" (viii. K 345). Tharmas fathers the Earthworm

in whose form Jesus appears:

> For every thing that lives is holy; for the source of life
> Descends to be a weeping babe;
> For the Earthworm renews the moisture of the sandy plain.
> (ii. K 277.)

The waters of Chaos are the Devourer in Tharmas, and his Emanation, Enion, represents the Prolific in him, for she is the maternal clay who nourishes the worm.

Enion represents the only kind of innocence which can be part of the fallen world, blind innocence (her characteristic epithet is "blind and age bent"). In her outcry against the Fallen World at the end of Night II of The Four Zoas she expresses an uncompromising hatred of it which is unusual in fallen man. There are two reasons why she is able truly to understand this world. She is blind to the terrors which motivate Urizen's compromise with it:

> Ah, happy blindness! Enion sees not the terrors of the uncertain. . . .
> (ii. K 278.)

Secondly, she has managed to keep her humanity. In Night I, her ungrateful children, Los and Enitharmon, have drawn away her "spectrous life":

> In weeping blindness, stumbling, she follow'd them o'er rocks & mountains,
> Rehumanizing from the Spectre in pangs of maternal love.
> (i. K 257.)

After the fall of Tharmas, the Parent Power, humanity is preserved in the blind innocence of maternal love. When Jesus casts off the body, however, humanity with vision becomes

possible: vision, that is, of the risen as well as of the fallen world.

Because the Devourer is the Abyss into which Negation falls and Negation is self-destroying, the Devourer is Negation. Therefore the devouring grave does not in the last analysis oppose the ploughed field, for the greatest joy of the Devourer is to devour itself, though it will for a while, apparently prosperous, mock the Prolific. Urizen's Emanation, Ahania, representing the (prolific) Ploughed Field, protests against the destructiveness of the Grave, concluding:

> "And the grave mock & laugh at the plow'd fields, saying,
> "'I am the nourisher, thou the destroyer; in my bosom
> is milk & wine. . . .'"

But Enion (now representing the Grave and the death-wish which is the perverted Parent Power or fallen Tharmas) answers thus, in part:

> "A voice came in the night, a midnight cry upon the
> mountains:
> "'Awake! the bridegroom cometh!' I awoke to sleep
> no more;
> "But an Eternal consummation is dark Enion,
> "The wat'ry Grave. O thou corn field! O thou vegetater
> happy!
> "More happy is the dark consumer; hope drowns all my
> torment. . . .
> . . . . . .
> "The furrow'd field replies to the grave. I hear her
> reply to me:
> "'Behold the time approaches fast that thou shalt be
> as a thing
> "'Forgotten; when one speaks of thee he will not be
> believ'd.'"
>
> (viii. K 344-345.)

Not only "'t is Death is dead" (Adonais. xli. W 314), but Death wants nothing better than to die. The tyrannies of the

world are drawn together in worship of the dead Selfhood upon the Cross, as the Israelites in the desert were drawn to obedience by the brazen serpent (Num. 21:4-9; John 3:14-15):

> Jerusalem saw the Body dead upon the Cross. She fled away,
> Saying: "Is this Eternal Death? Where shall I hide from Death?
> "Pity me, Los! pity me, Urizen! & let us build
> "A Sepulcher & worship Death in fear while yet we live:
> "Death! God of All! from whom we rise, to whom we all return:
> "And Let all Nations of the Earth worship at the Sepulcher
> "With Gifts & Spices, with lamps rich emboss'd, jewels & gold."
>
> (viii. K 339-40.)

But because Death itself will die, death-worship is a sign of impending apocalypse as well as of tyranny.

Indeed, it is Los's fear of death of the body or Selfhood which precipitates the Last Judgment in the Ninth Night:

> And Los & Enitharmon builded Jerusalem, weeping
> Over the Sepulcher & over the Crucified body
> Which, to their Phantom Eyes, appear'd still in the Sepulcher;
> But Jesus stood beside them in the spirit, separating
> Their spirit from their body. Terrified at Non Existence,
> For such they deem'd the death of the body, Los his vegetable hands
> Outstretch'd; his right hand, branching out in fibrous strength,
> Siez'd the Sun; His left hand, like dark roots, cover'd the Moon,
> And tore them down, cracking the heavens across from immense to immense.
>
> (ix. K 347.)

What is beyond the comprehension of Time and Space (Los and Enitharmon) is that Man has been waiting as a spirit in the body, or seed in the ploughed field:

> . . . As the seed waits Eagerly watching for its flower & fruit,

> Anxious its little soul looks out into the clear expanse
> To see if hungry winds are abroad with their invisible
> array,
> So Man looks out in tree & herb & fish & bird & beast
> Collecting up the scatter'd portions of his immortal
> body
> Into the Elemental forms of every thing that grows.
> (viii. K 345-46.)

The Selfhood which has divided Albion's members is about to disappear.

If man is a seed or larva ("the tender Maggot, emblem of immortality": M. 29. K 409), then it is not strictly accurate to say, as the Urizenic mentality sometimes does, that rebellion is infantile. Man in the fallen state is a sleeping infant in the arms of Jesus (viii. K 331), and the attempt to break out of this state is an impulse toward manhood. Orc, like the body, is both a Contrary and a Negation. At first, Orc confronted with Urizen becomes what he beholds (Urizen's hypocrisy): he divides into a rebellious man and a submissive worm and then becomes a serpent which crucifies itself in the Tree of Mystery (vii. [a]. K 313). But later the rebellious man re-appears, now the Lamb of God in Luvah's form, and Urizen sees two Orcs:

> . . . But he now beheld a new Luvah, or Orc
> Who assum'd Luvah's form & stood before him opposite.
> But he saw Orc a Serpent form augmenting times on times
> In the fierce battle; & he saw the Lamb of God. . . .
> (viii. K 332-33.)

As Urizen is the God of This World, so his fear of the future (of death) is the primary fact of life. Fear is the selfishness which scatters the limbs of Albion, for it prevents

man from sacrificing himself for others. But when the Selfhood, as the body Jesus takes on that he may cast it off again, destroys itself, then Jesus appears and Albion re-unites or identifies.

Poetry is an example of the body destroying itself. The Spectres of the Dead (who are both individual men, or the seeds of the risen man, and the seeds of prophecy) require bodies, or "concentering vision":

> "These spectres have no Counter[parts], therefore they ravin
> "Without the food of life. Let us Create them Coun[terparts];
> "For without a Created body the Spectre is Eternal Death."
> (vii[a]. K 320.)

Jerusalem is a "Universal female form" created from the spectres of the Dead (viii. K 336), and the earthly mother of the Lamb of God:

> . . . As a man
> Is born on Earth, so was he born of Fair Jerusalem
> In mystery's woven mantle, & in the Robes of Luvah.
> (viii. K 338.)

It is the Selfhood that Jesus assumes which needs a mother, as the Spectres of the Dead need bodies. In Eternity, there is no male dependence upon the female, but the female depends upon the male. Jesus does not need the body, but assumes it to save mankind:

> "Assume the dark Satanic body in the Virgin's womb
> "O Lamb Divine! it cannot thee annoy,"
> (viii. K 337.)

sing the Sons of Eden. In the Last Judgment, the Parent Power re-humanizes, and rises:

Over the ruin'd worlds, the smoking tomb of the Eternal

Prophet.

(ix. K 364.)

The Dark Satanic Body has become the tomb of Los:

> Where is the Spectre of Prophecy? where is the delusive Phantom?
> Departed: & Urthona rises from the ruinous Walls
> In all his ancient strength. . . .
>
> (ix. K 371.)

The Eternal Prophet from the Time and Space point of view becomes the Spectre of Prophecy from the risen point of view, the ghost of something which has lost its usefulness. In Shelley's Apocalypse, too, poetry casts off its body:

> . . . Woe is me!
> The winged words on which my soul would pierce
> Into the height of love's rare Universe,
> Are chains of lead around its flight of fire.
> I pant, I sink, I tremble, I expire!
>
> (Epipsychidion. 587-91. W 306.)

Los as the Spectre of Prophecy is a self-destroying Negation, but as the Eternal Prophet he is a Contrary, and the forerunner of Jesus. The Four Zoas is divided into two groups of four books each and a ninth book dealing with the Last Judgment. The first four books describe the Fall, which ends when the Saviour sets a limit to Eternal Death. Los feels the limit and sees the hand of God over his furnaces (iv. K 293), and his prophecy begins. The second group of four books describes the Regeneration, and at the beginning of Night the Eighth Los feels the divine hand upon him (viii. K 331) and Jesus descends to the Grave.

II

Blake expresses the meaning of the Crucifixion negatively by describing the Selfhood which is cast away. The Selfhood is made up of the four fallen Zoas of man: the head, heart, loins, and feet. The myth of the Fall and Redemption of Man is a discussion of the Selfhood in terms of the time-space illusion. The first four books of The Four Zoas describe the creation of the Selfhood. Night the First describes the fall of Tharmas, Night the Second the fall of Luvah, Night the Third the fall of Urizen, and Night the Fourth the conflict of Los with the other three Zoas. The shape of the first group of four books is symmetrical: the fourth book is like the first, because Tharmas returns in the fourth, Los being his adopted son (vi. K 301). This symmetry is augmented by the fact that the first book is equal to the second and third together: that is, the fall of Tharmas is equal to the conflict and fall of Luvah and Urizen:

> "O why did foul ambition sieze thee, Urizen, Prince of Light?
> "And thee, O Luvah, prince of Love, till Tharmas was divided?"
>
> (iv. K 289.)

Moreover, Los is the parent of Orc, and the great Orc-Urizen or Luvah-Urizen conflict which occupies much of Blake's thought is the greatest preoccupation of Los in the second group of four books and is often fought between Los and Enitharmon. Los, then, implies Luvah and Urizen, and the structure of Nights One to Four is the following:

I. Tharmas.	Luvah.	The fall of Tharmas is a conflict of Luvah and Urizen.
	Urizen.	
II. Luvah. / III. Urizen	Tharmas.	Fall of Tharmas, continued.
IV. Tharmas, Los.	Luvah.	Limits of Opacity and Contraction.
	Urizen.	Finger of God touches the Seventh Furnace.

Corresponding to the linear progression in time of Books I-IV, there emerges a spatial diagram, the four cardinal compass points:

> . . . In eternal times the Seat of Urizen is in the South, Urthona in the North, Luvah in East, Tharmas in West. (vi. K 308.)

This Eternal arrangement of course disappears during the Fall. Luvah steals the sun from Urizen. Therefore, in the South appears the Cave of Orc, and Urizen falls, "as the Midday sun falls down, into the West." The East becomes a Void, corresponding to the wandering Tharmas, symbol of Chaos (vi. K 307). The North remains "the Abhorred world of Dark Urthona" (vi. K 308) but since the head (Urizen) of fallen man is in the West and his feet in the East (viii. K 331), and Luvah is the loins and Tharmas the heart (ix. K 357: Luvah's place is "the place of seed, not in the brain or heart"), Los is appropriately in the East, the feet of man wandering in the world of Tharmas. But although the cave of Orc is in the South and the cave of Urizen in the West, Orc and Urizen both share South and West: for where Urizen sets Orc rises (in America), and Orc rises in the South, which Urizen has abandoned.[1]

Besides the four-fold structure of The Four Zoas there is also a three-fold structure. There are many reasons for the use of the number three as well as four. One of the most important is that three of the fallen Zoas are revived by the Fourth, who is left to revive the Four-fold Man. Thus the rhythm of the first three books is repeated in the second triad: in the first three books, Tharmas, Luvah, and Urizen fall in that order; in the fourth, fifth, and sixth books, Tharmas re-appears (as the foster-father of Los), then Luvah (as Orc, who is born in the fifth book), and then Urizen, who explores his dens in the sixth book. In the three-fold scheme, the last three books (rather than the last one, as in the four-fold plan) constitute a Last Judgment, beginning with the crucifixion of Orc (Night the Seventh), proceeding to the crucifixion of the Lamb of God in Luvah's robes (Night the Eighth), and ending with the Second Coming (Night the Ninth). In Night the Seventh (the first book of the Last Judgment according to the three-fold plan), the Spectre of Urthona tells Los that the three-fold Eternal world will renew and consume the Fourth World (the body which is the Spectre of Prophecy will be destroyed):

> "If we unite in one, another better world will be
> "Open'd within your heart & loins & wondrous brain,
> "Threefold, as it was in Eternity, & this, the fourth Universe,
> "Will be Renew'd by the three & consummated in Mental fires. . . ."
>
> (vii [a]. K 318.)

The three-fold structure is emphasized in the link

between Los and Enitharmon and their child Orc. Los is born of Enion and the Spectre of Tharmas in Book One, and takes power under Tharmas in Book Four. In Book Two (the second book of the first triad), Urizen fears and envies the prophetic infants Los and Enitharmon, who:

> . . . walk'd forth on the dewy Earth
> Contracting or expanding their all flexible senses
> At will to murmur in the flowers small as the honey bee,
> At will to stretch across the heavens & step from star
> to star,
> . . . . . .
> While round their heads the Elemental Gods kept harmony. . . .
> (ii. K 275.)

In Book Five (the second book of the second triad), Orc has replaced Los and Enitharmon, his parents, and has their freedom and sympathy with the Elemental Gods:

> His eyes, the lights of his large soul, contract or else
> expand:
> Contracted they behold the secrets of the infinite
> mountains,
> The veins of gold & silver & the hidden things of Vala,
> Whatever grows from its pure bud or breathes a fragrant
> soul;
> Expanded they behold the terrors of the Sun & Moon,
> The Elemental Planets & the orbs of eccentric fire.
> (v. K 296-97.)

The conflict of Luvah and Urizen which is the chaotic Tharmas is the theme of The Four Zoas, as the revised subtitle announces:

> The Torments of Love & Jealousy in the Death & Judgement
> of Albion the Ancient Man.

Luvah is (was, before he fell) Love, and Urizen is Jealousy, as Luvah says:

> ". . . I was love, but hatred awakes in me
> "And Urizen, who was Faith & certainty, is chang'd to
> Doubt. . . ."

(ii. K 270.)

Luvah uses the word "doubt" instead of "jealousy," but "jealousy" is simply the most comprehensive word to describe the complex of emotions which characterizes the Urizenic state of Man:

> Man is a Worm; wearied with joy, he seeks the caves of sleep
> Among the Flowers of Beulah, in his selfish cold repose
> Forsaking Brotherhood & Universal love, in selfish clay
> Folding the pure wings of his mind, seeking the places dark
> Abstracted from the roots of Science. . . .
>
> (ix. K 365.)

(There is much in this quotation, and the reference to "the roots of Science" will have to be left aside for a moment.) That man can be "wearied with joy" is at the heart of the Urizenic state:

> Excess of sorrow laughs, Excess of joy weeps,

says the Proverb of Hell (K 184). But Urizen does not experience excesses of sorrow or joy. A taste of mediocre sorrow will not produce laughter, but only fear of the future: fear of the deprivation of joy. And even mediocre joy will weary a personality shrunk into a Selfhood. Urizen's prudence and greed, the cause of his misery, is fear of joy as well as of sorrow:

> "My songs are turned into cries of Lamentation
> "Heard on my Mountains, & deep sighs under my palace roofs,
> "Because the Steeds of Urizen, once swifter than the light,
> "Were kept back from my Lord & from his chariot of mercies."
>
> (v. K 299.)

The reason why Urizen's jealousy is called "doubt" and why he takes his selfish cold repose in the dark places abstracted from the roots of science is that prudence and greed or the fear of privation is the moral equivalent of scientific doubt. Urizen's confusion of the science of space with the science of time and of action has wide consequences for the nature of the Selfhood and will be discussed later.

Urizen's selfish repose enables Luvah to steal the sun from him:

> The Fallen Man takes his repose, Urizen sleeps in the porch,
> Luvah & Vala wake & fly up from the Human Heart
> Into the Brain from thence; upon the pillow Vala slumber'd,
> And Luvah siez'd the Horses of Light & rose into the Chariot of Day.
>
> (i. K 258.)

Urizen, in turn, builds "a temple in the image of the human heart," concealing in it "a secret place, reversing all the order of delight."[2] Creating a secret place (concealing the genitalia out of shame) reverses the order of delight because it is fetishism, the substitution of symbols for the reality; it is also "allegoric" of "secret lust" (vii. [b]. K 323). Tharmas falls in despair caused by a sense of sexual guilt:

> ". . . I know
> "That I have sinn'd, & that my Emanations are become harlots.
> "I am already distracted at their deeds, & if I look
> "Upon them more, Despair will bring self-murder on my soul."

Saying "'Return, O wanderer, when the day of Clouds is o'er,'" he escapes into the sea, "a pale white corse" (i. K 253).

His fall, then, as we have said, is equal to the fall of Urizen and of Luvah.

The fall of Tharmas, with its weary self-destruction and sexual guilt feelings, is connected with the Incarnation through Rahab. Luvah and Urizen are the Contrary and Negation in Rahab: because rebellion ends in improved vision, Error is a Negation and sin is a Contrary. When Albion's head awakens in Night the Ninth, he tells Urizen that he is angrier with him than with Luvah, and that Urizen must repent or be cast out and burned, for:

> "Error can never be redeemed in all Eternity,
> "But Sin, Even Rahab, is redeem'd in blood & fury & jealousy--
> "That line of blood that stretch'd across the windows of the morning--
> "Redeem'd from Error's power. Wake, thou dragon of the deeps!"
>
> (ix. K 351.)

The scarlet thread which saves Rahab from destruction symbolizes Orc (the spies of Joshua in the Bible), whom she has hidden away from the accusing Heavens:

> . . . She secretly left the Synagogue of Satan,
> She commun'd with Orc in secret. She hid him with the flax
> That Enitharmon had number'd, away from the Heavens. . . .
>
> (viii. K 346-47.)

Rahab's line of blood across the windows of the morning is also Luvah, "lost in bloody beams" of the "false morning" of Enitharmon (i. K 259) while she is under the influence of Urizen, her "God" (ii. K 276). When Luvah usurps the sun he is lost in Urizen's space; the science of space tyrannizes over action in time. But the apocalyptic morning is Jesus

clothed in what was the false morning. Urizen and Luvah are the only Zoas to be threatened with extinction, but Jesus puts on the body that Luvah may be preserved:

> For when Luvah sunk down, himself put on the robes of blood
> Lest the state call'd Luvah should cease; & the Divine Vision
> Walked in robes of blood till he who slept should awake.
> (ii. K 274.)

Rahab hides Orc in flax numbered by Enitharmon. Enitharmon weaves bodies to protect the Spectres of the Dead from the "accusing heavens" (viii. K 336). This flax is the guilt-tortured body of weary self-destructive Tharmas:

> "Why wilt thou Examine every little fibre of my soul,
> "Spreading them out before the sun like stalks of flax to dry?"
> (i. K 253.)

The fall of Tharmas is the fall of Luvah and Urizen: the tyranny of Space is the same thing as the fall of the Parent Power and the loins controlling the head. Night the First therefore contains the seed not only of the first four books but of the whole poem, for the elaboration of the Orc-Urizen conflict in Nights V-VIII and the Last Judgment is essentially a commentary on the fall of the Parent Power. Therefore, when Tharmas escapes into the sea he leaves Enion weaving his nerves "nine days and nights" (i. K 254), the whole time of the poem. That the death-wish of Tharmas is a protective covering for the Spectres of the Dead or human beings or Orc means that Revolt is hidden in Sin as Jesus is hidden in Luvah so that Error may be complete. Error is complete when the self-

destroying Urizen is balanced by the self-destroying Tharmas concealing Orc. No movement can now take place; Ulro has appeared and all is "fix'd into a frozen bulk subject to decay & death" (M. 38. K 421) and ready to fall into the Abyss.

The fall of Tharmas, including the conflict of Luvah and Urizen, is the central fact of The Four Zoas, but a second group of four books is necessary before the Last Judgment, in order to topple the Ulro equilibrium. The primary character in the second group is Orc. At the end of the first group, the stalemate which is the dead body Ulro is the conflict between Tharmas and Los. Los has the power to limit Tharmas:

> "Hitherto shalt thou come, no further; here thy proud waves cease."
>
> (iv. K 286.)

But Tharmas has equal power over Los:

> "Thy Eternal form shall never renew, my uncertain prevails against thee."
>
> (iv. K 289.)

The stalemate is resolved by the birth of Orc. Tharmas uses his power over Los to compel him to rebuild Urizen's furnaces and bind Urizen in a chain of hours, days, and years (iv. K 290). When Orc reaches puberty and commits incest with Enitharmon, a similar chain to Urizen's appears on Los, the Chain of Jealousy (v. K 296). Los has momentarily succeeded Urizen as the antagonist of Luvah or Orc in the conflict of love and jealousy.

The conflict of Los and Orc does not result in stalemate. The reason is that Orc suffers in magnificent isolation:

no other living thing can abide his wrath (viii[a]. K 310). Tharmas is the god of Los and his son Orc, who therefore resembles him. Tharmas is discordant love and rage:

> "Are love & rage the same passion? they are the same in me."
>
> (iv. K 286.)

Orc is king of love and rage:

> Soon as his burning Eyes were open'd on the Abyss,
> The horrid trumpets of the deep bellow'd with bitter blasts.
> The Enormous Demons woke & howl'd around the new born King,
> Crying, "Luvah, King of Love, thou art the King of rage & death."
>
> (v. K 294.)

Incest disrupts families: Los wavers between jealousy and parental love:

> And Los repented that he had chain'd Orc upon the mountain.
> And Enitharmon's tears prevail'd: parental love return'd,
> Tho' terrible his dread of that infernal chain.
>
> (v. K 297.)

But the difference between Orc and Tharmas is the difference between fire and water, and the difference between Los and Tharmas is that Orc forces Los to make a decision. The reaction of Tharmas to indecision is exactly the one to be expected: "my will shall be my law," he says (iv. K 287), hoping[4] to enslave himself and avoid responsibility for his actions. Los, however, is forced to take responsibility for his revenge on Orc, for he cannot get the Chain of Jealousy back:

> . . . it had taken root
> Into the iron rock & grew a chain beneath the Earth

Even to the Center, wrapping round the Center. . . .
(v. K 298.)

The Luvah-Urizen equilibrium within Tharmas of the first four books is ended, because of Orc's isolated fury, which will not relinquish the Chain of Jealousy.

Orc as Luvah reminds us to see Luvah's theft of the sun as a Promethean theft of light: "my fierce fires are better than thy snows," Orc tells Urizen (vii. [a]. K 311); Shelley's Prometheus is "more than God, / Being wise and kind" (P.U. 144-45. W 167). According to the Elemental Gods, whose vision is of course limited, Luvah as Prometheus is guilty of the Fall:

"Bursting forth from the loins of Enitharmon, Thou fierce Terror,
"Go howl in vain! Smite, smite his fetters! Smite, O wintry hammers!
"Smite, Spectre of Urthona! mock the fiend who drew us down
"Fom heavens of joy into this deep."
(i. K 263.)

Orc turns Urizen's light into heat; that is, he rejects Urizen's hypocritical acceptance of the intolerable and becomes angry. But by opposing the Negation, abstract thought, as though it were a Contrary, he falls into the contrary error to Urizen's, and like Urizen turns "thought into abstraction":

"I well remember how I stole thy light & it became fire
"Consuming. Thou Know'st me now, O Urizen, Prince of Light,
"And I know thee; is this the triumph, this the Godlike State
"That lies beyond the bounds of Science in the Grey obscure?"

Terrified Urizen heard Orc, now certain that he was Luvah.

> And Orc began to organize a Serpent body,
> Dispising Urizen's light & turning it into flaming fire,
> Recieving as a poison'd cup Recieves the heavenly wine,
> And turning affection into fury, & thought into abstraction,
> A Self consuming dark devourer rising into the heavens.
> (vii. [a]. K 313.)

Orc is rising into the Tree of Mystery, and Urizen next raises up the self-crucified serpent as a religious symbol of himself. The rebel has become the tyrant, and shares the tyrant's responsibility for the Fall.

To be a god is to descent into Eternal Death, as Tharmas, the fallen shepherd, knows:

> ". . . What can I now behold but an Eternal Death
> "Before my Eyes, & an Eternal weary work to strive
> "Against the monstrous forms that breed among my silent waves?
> "Is this to be A God? far rather would I be a Man,
> "To know sweet Science, & to do with simple companions
> "Sitting beneath a tent & viewing sheepfolds & soft pastures."
> (iv. K 289.)

As Orc's fires are better than Urizen's snows, so the "Pangs of Eternal birth are better than the Pangs of Eternal death" (ix. K 368). When Urizen stoops to become a god he embraces Eternal Death: his search for a joy without pain and for a stable basis from which to explore indefinite space is the rejection of Eternal Birth, which is an explosion (both unstable and destructive). Urizen learns of his errors in the Ninth Night, when Albion's head awakes and calls to him:

> "Arise to Eternal birth! Shake off thy cold repose,
> "Schoolmaster of souls, great opposer of change, arise!"
> (ix. K 350.)

Urizen renounces his fear of the future and renews, and Ahania

is returned to him. But her joy kills her, and he learns that "Excess of Joy is worse than grief" (ix. K 352). Then he is shown Eternal Birth:

> "Where shall we take our stand to view the infinite unbounded?
> "Or where are human feet? for Lo, our eyes are in the heavens."
>
> He ceas'd, for riv'n link from link, the bursting Universe explodes.
> All things revers'd flew from their centers: rattling bones
> To bones Join: shaking convuls'd, the shivering clay breathes:
> Each speck of dust to the Earth's center nestles round & round
> In pangs of an Eternal Birth. . . .
>
> (ix. K 353.)

When Urizen renounces the Negation in him, then Orc-Prometheus can stop crucifying himself in sympathy with a Negation: the brain and the loins will then be contraries rather than mutual robbers, for the brain will no longer be at the mercy of its sub-conscious enemies, nor the loins inhibited from their renovating function by the Selfhood. (Renovation is death and rebirth; the Selfhood is the fear of death and of self-sacrifice, and is therefore Eternal Death.)

The relationship of Luvah and Urizen is closely connected with the relationship of Luvah and Tharmas. When Luvah leaves the place of seed and usurps the Sun, Man becomes a seed and men become part of the Indefinite beyond the Selfhood:

> From Albion's Loins fled all Peoples and Nations of the Earth. . . .
>
> (ii. K 268.)

Tharmas, the "Parent Power," is both "the parent of all power" or primordial power and "the power to be a parent." When he falls he balances Urizen: to Urizen's fear of death Tharmas opposes fear of life. Tharmas then becomes Shelley's Ahasuerus, the mortal inflicted with immortality by an immortal god; as Urizen hates the dying-reviving cycle because it involves dying, so Tharmas hates it because it involves life:

> "And cannot those who once have lov'd ever forget their Love?
> "Are love & rage the same passion? they are the same in me.
> "Are those who love like those who died, risen again from death,
> "Immortal in immortal torment, never to be deliver'd?"
> (iv. K 286.)

The fall of the power to be a parent is the appearance of the Selfhood prison or separate objective world and the fall of Urizen. The fall of the parent of all power is Luvah usurping the sun from Urizen and becoming lost in the false morning. When Luvah is lost, Man is lost. We read in Night the Ninth of Luvah and Vala returning to the place of seed where "the impressions of Despair & Hope for ever vegetate"; here they are protected from "the terrible confusion of the wracking universe" (ix. K 357). To protect Luvah is also to protect Man from his domination, for when Luvah returns to the place of seed, Tharmas begins to revive (ix. K 360-63).

III

When man is weary, he needs the regenerative power of Luvah, in order that Tharmas, the primordial power, may be

renewed. When Luvah is lost, there can be no revived energy but only continued weariness, for Urizen restrains energy, substituting a delusional projection in space for energetic action in time, because he fears future time. Tharmas cannot be renewed, then, and his waters become the reflecting surface of self-love and self-contempt (of which the one is only the mirror-image of the other). In Night the First, after self-contemptuous Tharmas has escaped into the sea, the Spectre of Tharmas appears. The Daughters of Beulah, who create spaces (bodies) for the Spectres, "lest they fall into Eternal Death," are confounded by the appearance of the Spectre of Tharmas, who "Is Eternal Death": in despair they close the Gate of the Tongue (i. K 254). The Tongue now is no longer either the power to be a parent (the objective world becomes separated from it), or the first power (it becomes the stinging tongue of calumny rather than the tongue of prophecy). The Spectre of Tharmas spends his time in "self admiring raptures" (i. K 255).

The West, we have noticed, stands for Tharmas, and also for America or Revolt. The closing of the Gate of the Tongue or Western Gate therefore is self-contempt as well as self-love:

> Albion clos'd the Western Gate, & shut America out by the Atlantic, for a curse, and hidden horror, and an altar of victims to Sin and Repentance.
> (iii. K 282.)

The weariness and self-contempt of Tharmas, who cannot be renewed because Luvah is fallen, is the wearied intellect[6]

or Urizen of Albion, which erects a self-loving god who accuses Albion:

> Then Man ascended mourning into the splendours of his palace,
> Above him rose a Shadow from his wearied intellect
> Of living gold, pure, perfect, holy; in white linen pure he hover'd,
> A sweet entrancing self delusion, a wat'ry vision of Man
> Soft exulting in existence, all the Man absorbing.
> (iii. K 281.)

Luvah next descends from this shadow and tries to gain dominion over Albion: Albion's projection of a narcissistic god is also his self-accusation.

The crisis which ends the first group of three books with a crash is the conflict between the masculine and feminine portions of Albion's head, Urizen and Ahania. The weariness of intellect which is abstract thought has allowed Ahania to become separate from Urizen while he is absent on his voyages of scientific discovery. That is, she represents the impotence of Albion worshipping his own self-loving and self-accusing watery shadow, as Urizen remarks:

> "And thou hast risen with thy moist locks into a wat'ry image
> "Reflecting all my indolence, my weakness & my death. . . ."

Urizen throws her down, saying:

> "Shall the feminine indolent bliss, the indulgent self of weariness,
> "The passive idle sleep, . . .
> "Set herself up to give her laws to the active masculine virtue?"
> (iii. K 282-83.)

But rape is no solution: the effect of active masculinity at this stage is to tear down Ulro, the space or body created for

Destiny by the Daughters of Beulah (i. K 254), and bring back Chaos or Tharmas to begin the second three-book cycle (iii. K 283).

IV

The conception of Man as a seed buried within the Selfhood together with the doctrine of Contrary and Negation produces Blake's distinction between the Hebraic sublime and the Hellenic beautiful in art. Besides the antagonism between Luvah and Urizen within Tharmas, the war of head, heart and loins takes the form of Urizen against Tharmas and Luvah. Urizen's intellectualism (the air) is opposed to Orc-Luvah and Tharmas (the earth: worms and the watery grave, seed[7]). Sublime art (the strong eagles of the unfallen Urizen) enlightens the Deep; beautiful art is the Apollonian lyre of Luvah (ix. K 367) spread out as a trap, and it is abortive, for it harvests seeds and roots rather than fruit:

> . . . Far into the vast unknown the strong wing'd Eagles bend
> Their venturous flight in Human forms distinct; thro' darkness deep
> They bear the woven draperies; on golden hooks they hang abroad
> The universal curtains & spread out from Sun to Sun
> The vehicles of light; they separate the furious particles
> Into mild currents as the water mingles with the wine.
>
> While thus the Spirits of strongest wing enlighten the dark deep,
> The threads are spun & the cords twisted & drawn out; then the weak
> Begin their work, & many a net is netted, many a net
> Spread, & many a Spirit caught: innumerable the nets,
> Innumerable the gins & traps, & many a soothing flute
> Is form'd, & many a corded lyre outspread over the immense.

> In cruel delight they trap the listeners, & in cruel
> delight
> Bind them, condensing the strong energies into little
> compass.
> Some become seed of every plant that shall be planted;
> some
> The bulbous roots, thrown up together into barns &
> garners.
>
> (ii. K 271-72.)

This abortive harvest of seeds reminds us of the eggs of jealousy hatching on the winds over the Tree of Mystery (vii [a]. K 313) and of the Mundane Egg itself; the Tree of Mystery is itself an abortion, because it is accusation motivated by respectability's envy of revolt, and respectability envies because it has failed to act.[8]

Urizen's enlightening intellect is the Contrary in him: in the clash between Los and Tharmas, Los declares Urizen to be his god (iv. K 286). But as the wintry Negation in Urizen becomes more apparent, the eagles who bore the vehicles of light become symbols of tyranny:

> . . . The strong Eagle, now with numbing cold blighted
> of feathers,
> Once like the pride of the sun, now flagging on cold
> night,
> Hovers with blasted wings aloft, watching with Eager
> Eye
> Till Man shall leave a corruptible body. . . .
>
> (viii. K 345.)

The Negation or tyranny in Urizen is his hypocrisy. Hypocrisy is self-destruction because it is self-contradictory action.[9] Urizen is a hypocrite because he knows the Science of Pity but not the Science of Wrath ("gloomy smiles" are typical of him). Urizen's hypocrisy is tyranny because anyone who can

pity fallen man without being angry with the tyrant is the tyrant. Thus when Urizen meets Orc he thinks he pities him, though he really is envious:

> "Pity for thee mov'd me to break my dark & long repose,
> "And to reveal myself before thee in a form of wisdom."
> (vii. [a]. K 310.)

The conflict of Love and Jealousy (Luvah and Urizen) in Tharmas becomes the conflict of pity and wrath in Tharmas, who speaks of:

> ". . . that deadly night
> "When Urizen gave the horses of Light into the hands of Luvah,"
> (iv. K 288.)

and goes on to say that knowledge produces wrath. To give the horses of Light into the hands of Luvah is to give wisdom to Innocence (Luvah) which turns it into Experience, and Wisdom (Urizen)[10] to Experience. The effect on Tharmas is chaos.

In the trio of Rintrah, Palamabron and Satan (vii. K 341), Palamabron inherits the middle position of Tharmas. Satan is Urizen (Wisdom) in Experience and Rintrah is Luvah (Innocence) with wisdom. Satan is the tyrant, who knows only the Science of Pity. Rintrah knows the Science of Wrath, for to give wisdom to Innocence produces wrath.

If pity without wrath is hypocrisy, then it follows that true art is wrathful or sublime: the art of Rintrah. The bodies Enitharmon creates for the Spectres of the Dead (potential human beings and potential ideas waiting for a

medium in which to express themselves) must be sublime forms or abortion will result:

> "O Lovely terrible Los, wonder of Eternity, O Los, my defence & guide,
> "Thy works are all my joy & in thy fires my soul delights:
> "If mild they burn in just proportion, & in secret night
> "And silence build their day in shadow of soft clouds & dews,
> "Then I can sigh forth on the winds of Golgonooza piteous forms
> "That vanish again into my bosom; but if thou, my Los,
> "Wilt in sweet moderated fury fabricate forms sublime,
> "Such as the piteous spectres may assimilate themselves into,
> "They shall be ransoms for our Souls that we may live."
> (vii [a]. K 321.)

Hellenic art is egocentric: it has its beginning and end in the Selfhood. Los and Enitharmon must sacrifice themselves to the seed in order to live.[11]

Man is a seed buried in the Selfhood. The Selfhood sometimes appears in the image of the Grave. The Grave contains a Contrary, the Prolific, and a Negation, the Devourer. The Devourer looks forward to devouring itself, but its self-destructiveness is unknown to the Prolific. Urizen as Contrary and Orc as Negation take the Prolific-Devourer roles, as Albion explains to Urizen in Night the Ninth:

> "Let Luvah rage in the dark deep, even to Consummation,
> "For if thou feedest not his rage, it will subside in peace."
> (ix. K 351.)

Urizen darkens when he feeds Orc with his light; but his darkening is specifically fear of the future. Futurity is dark: Urizen's concern with (future) time darkens space, which is the vehicle of light, the curtain hung by the strong eagles:

"Why sighs my Lord? are not the morning stars thy obedient
Sons?
. . . . . .
"The immortal Atmospheres are thine; there thou art seen
in glory
"Surrounded by the ever changing Daughters of the Light.
"Why wilt thou look upon futurity, dark'ning present
joy?"

(iii. K 279.)

Fear of the future is also hypocrisy, for it is the cause of tyranny, which "darkens present joy," and tyranny and hypocrisy are identical (it is only the tyrant who can pity without anger):

Thus Urizen, in self deciet, his warlike preparations
fabricated;
. . . . . .
Communing with the Serpent of Orc in dark dissimulation,
And with the Synagogue of Satan in dark Sanhedrim.
To undermine the World of Los & tear bright Enitharmon
To the four winds, hopeless of future. All futurity
Seems teeming with endless destruction never to be
expell'd;
Desperate remorse swallows the present in a quenchless
rage.

(viii. K 333.)

Thus the idea that man is a seed is closely connected with Blake's theory of time and space.

IV

In Eden, life is in time and death is in space;[12] in the fallen world, life is in space and death is in time. The life of the "Eternal Great Humanity" is spent in continual warfare, "in fury of Poetic Inspiration." The life of the female, "who are but for a time & who pass away in winter," is in a "place . . . called Beulah," a "Temporal Habitation," where spaces are created for the dead, or those who are weary

of "the great Wars of Eternity":

> But every Man return'd & went still going forward thro'
> The Bosom of the Father in Eternity on Eternity,
> Neither did any lack or fall into Error without
> A Shadow to repose in all the Days of happy Eternity.
> (M. ii. 33-34. K 415-16.)

Beulah is the place of death and rebirth. As the place of death it is the place of the beginning of the Fall:

> For nothing could restrain the dead in Beulah from
> descending
> Unto Ulro's night; tempted by the Shadowy Female's sweet
> Delusive cruelty, they descend away from the Daughers
> of Beulah
> And Enter Urizen's temple. . . .
> (viii. K 332.)

After the Fall, Luvah becomes "hidden in the Elemental forms of Life and Death" (iv. K 289), which means that he is hidden in Enitharmon and Los, Space and Time,[13] who are in harmony with the Elemental Gods (ii. K 275).

Luvah is frustrated rebellion, the false morning, the unripe moment, the abortive seed, and the tyranny of the loins. Therefore he is also Los's frustrated pursuit of Enitharmon, or the hatred of change and decay involved in the false vision of time:

> And Los said: "Lo, the Lilly pale & the rose redd'ning
> fierce
> "Reproach thee, & the beamy gardens sicken at thy beauty;
> "I grasp thy vest in my strong hands in vain, like water
> springs
> "In the bright sands of Los evading my embrace. . . ."
> (ii. K 275.)

Space remains aloof:

> Enitharmon answer'd:
> "Secure now from the smitings of thy Power, demon of
> fury,
> "If the God enraptur'd me infolds

"In clouds of sweet obscurity my beauteous form dissolving,
"Howl thou over the body of death; 'tis thine."
(ii. K 276.)

Time tries to capture space, but all it can possess is death. Life is freedom: a dead body can be possessed but a living being cannot. Therefore time's pursuit of space, though it seems to be the pursuit of life, is really the pursuit of death. (In Eternity, death is in space.) Life in space involves change and decay but the attempt of time to stop change is an attempt to destroy itself. Space therefore preserves life by remaining separate from time. Luvah is false time and Urizen, Enitharmon's god, who saves both Enitharmon and Los by keeping Enitharmon separate, is false space. But the false concept of time, which murders in an effort to generalize revolution throughout indefinite time and space, must be protected from itself by the false concept of space until the time is ripe for the new concept.

The true concept of time (Eternity or the Moment) begins to replace the false when Los and Enitharmon come under the Divine Hand and begin to create bodies for the Spectres of the Dead. At first, Enitharmon's aloofness is the restriction of Los to the outside or Selfhood:

. . . The Inner gates of Enitharmon's bosom,
. . . . . .
. . . Glorious & bright, open into Beulah
From Enitharmon's inward parts; but the bright female terror
Refus'd to open the bright gates; she clos'd and barr'd them fast
Lest Los should enter into Beulah thro' her beautiful gates.

(i. K 267.)

But later the gates through the Selfhood are broken:

> Then Los said: "I behold the Divine Vision thro' the broken Gates
> "Of thy poor broken heart, astonish'd, melted into Compassion & Love."
> And Enitharmon said: "I see the Lamb of God upon Mount Zion."
>
> (viii. K 331.)

Enitharmon's heart breaks when Orc is crucified on the Tree of Mystery (vii[a]. K 317): though Urizen appears to triumph, Orc's rebellion is not without Eternal significance. The breaking of the Gates also involves a separation of Contrary from Negation in Urizen, Los, and Enitharmon.

VI

The false concept of space has the power to prevent time from destroying itself in what it thinks is a pursuit of life, for it has, in fact, a great deal of power over man, who, Enitharmon reports, has complained thus to her:

> "'Why dost thou weep as Vala & wet thy veil with dewy tears,
> "'In slumbers of my night-repose infusing a false morning [Luvah],
> "'Driving the Female Emanations all away from Los?
> "'I have refus'd to look upon the Universal Vision.
> "'And wilt thou slay with death him who devotes himself to thee,
> "'Once born for the sport & amusement of Man, now born to drink up all his Powers?'"
>
> (i. K 259.)

Because man refuses to look on the Universal Vision, the abstract idea of space drives all Time's pleasure away, and space exploration drinks up all man's powers.

Man refusing to look on the Universal Vision is under the tyranny of Urizen. It is in the "Eastern vacuity, the empty world of Luvah" (vi. K 304) that Urizen discovers the frightening fact that every quality has its opposite. He wishes to get to the outside or Selfhood and find there a firm basis from which to study indefinite space, but becomes caught in a dying-reviving cycle in which life and death are equal and opposite:

> "When I bend downward, bending my head downward into the deep,
> "'Tis upward all which way soever I my course begin;
> "But when A Vortex, form'd on high by labour & sorrow & care
> "And weariness, begins on all my limbs, then sleep revives
> "My wearied spirits; waking then 'tis downward all which way
> "Soever I my spirits turn, no end I find of all."
>
> (vi. K 306.)

In order to avert his own despair, Urizen uses the vortexes to trap man, so that Urizen himself may excape them:

> So he began to form of gold, silver & iron
> And brass, vast instruments to measure out the immense & fix
> The whole into another world better suited to obey
> His will, where none should dare oppose his will, himself being King
> Of All, & all futurity be bound in his vast chain.
> And the Sciences were fix'd & the Vortexes began to operate
> On all the sons of men, & every human soul terrified
> At the living wheels of heaven shrunk away inward, with'ring away.
>
> (vi. K 306-07.)

The spider's web which Urizen uses to join his scientific systems together is "drawn out from his mantle of years" (vi. K 307): that is, the false concept of Time, Time as an old

man, sustains dead institutions:

> The Greeks represent Chronos or Time as a very Aged Man; this is Fable, but the Real Vision of Time is in Eternal Youth.
> . . . . . .
> Time is a Man, Space is a Woman, & her Masculine Portion is Death.
>
> (V.L.J. 91. K 649.)

The venerableness of the spaces sustains them because death (the change and decay involved in fallen life) is in the false concept of space. (The masculine portion of Enitharmon is the Negation in Urizen.)

When man rebels or enters the Orc state the Vortex is Orc's flaming prison or Hell:

> . . . Hell is the being shut up in the possession of corporeal desires which shortly weary the man, for all life is holy.
>
> (Marg. Lavater. 309. K 717.)

The "nameless shadowy female" connected with Orc (America: "Preludium"; Europe: "Preludium") is also a "nameless shadowy Vortex" (vii[b]. K 326), "absorbing" the "enormous Sciences of Urizen" (viii. K 335). Revolt oppressed by science explains Shelley's interest in science as a tool of the revolutionary, for when Prometheus siezes the weapons of his oppressors Orc will be able to mate with the mysterious female who traps him in his own frustrated desire. The temporal equivalent to Urizen's vortex or furnace in space is his chain of time: "all futurity be bound in his vast chain." (vi. K 306.) The false concepts of space and of time are combined in the Circle of Destiny, whose space is Ulro (i. K 254); in the Orc state, the

. . . . . .

Circle of Destiny becomes:

> . . . Resistless pillars of fire rolling round & round, gathering
> Strength from the Earths consum'd & heavens & all hidden abysses. . . .
>
> (ix. K 348.)

A full realization of the Doctrine of Necessity produces the destructive heat of Eternal Birth: life in the present moment rather than the attempt of Tharmas to make his will his law.

Before they come under the Divine Hand, the function of Los and Enitharmon seems largely to be to "draw in" the "delights" of others (i. K 258; ii. K 273):

> And Los & Enitharmon joy'd; they drank in tenfold joy
> From all the sorrow of Luvah & the labour of Urizen.
>
> (ii. K 274.)

Urizen fears space as well as time:

> Pale, he beheld futurity: pale, he beheld the Abyss
> Where Enion, blind & age bent, wept in direful hunger craving,
> All rav'ning like the hungry worm & like the silent grave.
> Mighty was the draught of Voidness to draw Existence in.
>
> (ii. K 268.)

Urizen builds the Mundane Shell or Selfhood to enclose the seed which is man: he imprisons man and prevents growth and vision in his efforts to exclude indefinite time and space. His fear of time is Los and his fear of space is Enitharmon.

Adam and Satan are the Divine answer to Los and Enitharmon: Los and Enitharmon are Urizen's fear of death and Adam and Satan are limits to Eternal Death (v. K 293). In the crisis which ends the first group of four books, frozen Ulro appears as "a Human polypus of Death." Lazarus has died,

leaving his female mourners in Beulah:

> The Saviour mild & gentle bent over the corse of Death,
> Saying, "If ye will Believe, your brother shall rise again."
> And first he found the Limit of Opacity, & nam'd it Satan,
> In Albion's bosom, for in every human bosom these limits stand.
> And next he found the Limit of Contraction, & nam'd it Adam. . . .
>
> (iv. K 290-93.)

Adam corresponds to Los, because contraction is movement through time; Satan corresponds to Enitharmon, because opacity is the absence of light, and space is the vehicle of light.

But if time is Adam and space is Satan, space is the accuser of Adam. More accurately, the male Negation in Enitharmon, death, is Satan, the Limit of Opacity. Satan is the Negation in Urizen also: opacity is Urizen's hypocrisy or self-deception, and also his tyrannical fear of the future. (Space is the vehicle of light; deception and the future are dark.) Enitharmon without the male Negation, Satan, is incapable of deception, and so must be either forgiven or accused:

> He could controll the times & seasons & the days & years;
> She could controll the spaces, regions, desart, flood & forest,
> But had no power to weave the Veil of covering for her sins.
>
> (i. K 258.)

But because Satan is deception and accusation, when he enters Enitharmon, Space gains the power to conceal her sins and begins to accuse and dominate Time. That is, the laws which apply to science (the exploration of space, or vision of the light which it carries) are used to excuse laws with which

Urizen attempts to dominate action (movement in time): the dens of the fallen Urizen are:

> Golden & beautiful, but O how unlike those sweet fields of bliss
> Where liberty was justice, & eternal science was mercy.
> (iii. K 280.)

Science is not now mercy but tries to destroy liberty. Thought tries to restrain desire (with the result that Luvah becomes hate and unconscious malignity dominates thought). The laws of science or vision are extended in an effort to govern action and make it safe and automatic. "Virtue" (the moral ideal) has become confused with "opinion" (the scientific ideal is truth); the result being not only that Sin is treated as Error, but that certain religious opinions are considered virtuous and others vicious (Marg. Watson. K 752,753). But in Eternity science teaches forgiveness of sin, for Space has no power to weave the veil of covering for her sins.

It is necessary to distinguish Contrary from Negation in Enitharmon, Los, and Urizen. Urizen is the Negation in Enitharmon, and the Spectre of Urthona is her Contrary:

> The Spectre wept at his dire labours when from Ladles huge
> He pour'd the molten iron round the limbs of Enitharmon.
> But when he pour'd it round the bones of Urizen, he laugh'd
> Hollow upon the hollow wind, his shadowy form obeying
> The voice of Los; compell'd he labour'd round the Furnaces.
> (iv. K 290.)

The Spectre of Urthona is Tharmas making his will his law (iv. K 287); that is, he represents Man unconsciously deciding to act "from impulse, not from rules" (M.H.H. K 191), though

suffering from pride, the delusion of a free will. Urizen, as well as Tharmas, represents the delusion of pride, but in Urizen pride is combined with the desire for joy without pain. He falls defending active masculinity (iii. K 282-83): Tharmas is willing to obey what he calls his will, but Urizen believes that he will obey nothing, and so collapses. In Los, Urizen is the Negation and Rintrah is the Contrary, for Los confesses to having "pierc'd the Lamb of God in pride & wrath" (viii. K 340). But Urizen himself contains Rintrah and Palamabron: Los divides Urizen, and:

> Then he divided Thiriel, the Eldest of Urizen's sons:
> Urizen became Rintrah, Thiriel became Palamabron.
> (vii[a]. K 322.)

As Rintrah, Urizen is the strong eagles who enlighten the deep; as Palamabron, he is Greek art (the abortive seed, the Spectre without a Counterpart, and the art of the Daughters of Memory), for the air represents memory[14] as well as light:

> "Hast thou forgot that the air listens thro' all its
> districts, telling
> "The subtlest thoughts shut up from light in the chambers
> of the Moon?" (vii[b]. K 329.)

Palamabron himself is divided between Satan and Rintrah. Thus the relationships between Blake's characters or States suggests not only the structural arrangement of The Four Zoas already discussed, but also a process of peeling away the outer layers or Contraries one by one until the impenetrable core, Satan or Error, which never can be redeemed, is exposed.

VII

In the fallen world, Time is Death and Space is Life and Luvah is hidden in them. But fallen life, which is the false concept of Time as an old man rather than as the ever-youthful moment, involves change and decay; therefore the protest against change is Death pursuing Life. Space possessed is death, for nothing alive can be possessed. But viewed from the point of view that Time is an old man, Space is decay and death: as Enitharmon, Space is barren (which means that as Urizen, the fallen Prince of the Air, Space is a sterile old man):

> "Vala shall become a Worm in Enitharmon's Womb,
> "Laying her seed upon the fibres, soon to issue forth,
> "And Luvah in the loins of Los a dark & furious death.
> "Alas for me! what will become of me at that dread time,"
> (iii. K 280.)

asks Urizen. Vala, Nature, is both the embryo and the mother, which means that Space would be barren were it not for Nature, for Nature is self-perpetuating. Nature is the independent Emanation of Luvah, who steals the light but becomes a dark and furious death. What becomes of Urizen at this dread time is that he and Luvah, tyranny and revolt, become the sublimated materials of artistic creation.

But before the warfare of rebel and tyrant can be incorporated into art, Urizen's false concept of time must be eradicated. Under the false concept of time it appears that Los is sterile and Enitharmon is barren, Man in Luvah being a dark death rather than a rejuvenation and Nature or Vala

being independent and self-perpetuating. But Urizen renounces his fear of Orc or the future:

> "Then Go, O dark futurity! I will cast thee forth from these
> "Heavens of my brain, nor will I look upon futurity more.
> "I cast futurity away, & turn my back upon that void
> "Which I have made; for lo! futurity is in this moment.
> "Let Orc consume, let Tharmas rage, let dark Urthona give
> "All strength to Los & Enitharmon, & let Los self curs'd
> "Rend down this fabric, as a wall ruin'd & family extinct.
> "Rage Orc! Rage Tharmas! Urizen no longer curbs your rage."
>
> (ix. K 352.)

The whole of The Four Zoas is condensed in Urizen's renunciation. The fall of man begins with the fall of Tharmas. Tharmas is the power to be a parent, lost when Vala becomes independent, and the primordial power of man, lost when man in Luvah becomes impotent. Power is future strength, lost in Urizen's fear of Orc or the future. When Urizen says that "futurity is in this moment," he means that Tharmas (power or potential strength) is in Urthona (actual strength); in the fallen world, Los, the Eternal Prophet, represents this union of futurity with the present:

> And Tharmas gave his Power to Los, Urthona gave his Strength
> Into the youthful Prophet for the Love of Enitharmon
> And of the nameless shadowy female in the nether deep,
> And for the dread of the dark terrors of Orc & Urizen.
>
> (viii. K 343.)

Los's frustrated pursuit of Enitharmon, the hatred of change and decay involved in the false vision of time, appears twice in The Four Zoas. The first time it appears it is jealousy of Urizen, and the second time it is jealousy of Orc.

The first time, Los is frustrated by Urizen, Enitharmon's god:

> And Los said: "Lo, the Lilly pale & the rose redd'ning fierce
> "Reproach thee, & the beamy gardens sicken at thy beauty. . . ."
> (ii. K 275.)

The second time, the Shadow of Enitharmon escapes Los to go to the Tree of Mystery, where Orc is crucified, leaving her body to fade:

> "Why can I not Enjoy thy beauty, Lovely Enitharmon?
> "When I return from clouds of Grief in the wand'ring Elements
> "Where thou in thrilling joy, in beaming summer loveliness,
> "Delectable reposest, ruddy in my absence, flaming with beauty,
> "Cold pale in sorrow at my approach, trembling at my terrific
> "Forehead & eyes, thy lips decay like roses in the spring."
> (vii[a]. K 314.)

In Night the Second, Enitharmon had answered Los. Now the Spectre of Urthona answers:

> "Thou never canst embrace sweet Enitharmon, terrible Demon, Till
> "Thou art united with thy Spectre, Consummating by pains & labours
> "That mortal body, & by Self annihilation back returning
> "To Life Eternal; be assur'd I am thy real self,
> "Tho' thus divided from thee & the slave of Every passion
> "Of thy fierce Soul."
> (vii[a]. K 318.)

Los's jealousy of Urizen in Night the Second was an attempt to make Enitharmon into a dead body, and to share Urizen's envy of Orc in Night the Seventh is equally to try to kill Enitharmon. The Spectre of Urthona, unlike the Spectres of the Dead, craves only Enitharmon:

> "Thou knowest that the Spectre is in Every Man insane,

brutish,
"Deform'd, that I am thus a ravening devouring lust continually
"Craving & devouring; but my Eyes are always upon thee, O lovely
"Delusion, & I cannot crave for any thing but thee: not so
"The Spectres of the Dead, for I am as the Spectre of the Living."

(vii[a]. K 317.)

Therefore Los can achieve union with Enitharmon only by sacrificing his Selfhood to his real self. He has found himself against Urizen, and subsequently, by being the father of Orc, with Urizen against Orc. Now he must sacrifice himself to the Spectres of the Dead in the Orc-Urizen world.

The Eternal Prophet must be free of both Orc and Urizen because art is both tyranny and revolt subjected to discipline:

. . . Los, his hands divine inspir'd, began
To modulate his fires; studious the loud roaring flames
He vanquish'd with the strength of Art, bending their iron points
And drawing them forth delighted upon the winds of Golgonooza
From out the ranks of Urizen's war & from the fiery lake
Of Orc, bending down as the binder of the sheaves follows
The reaper. . . .

(vii[a]. K 321.)

The transfer of Enitharmon's allegiance from Urizen (Night the Second) to Orc (Night the Seventh) shows that Space can be seen in two aspects: as Urizen and Orc, or outline and colour:

Los drew [the flames] forth out of the deeps, planting his right foot firm
Upon the Iron crag of Urizen, thence springing up aloft
Into the heavens of Enitharmon in a mighty circle.

And first he drew a line upon the walls of shining heaven,
And Enitharmon tinctur'd it with beams of blushing love.

It remain'd permanent, a lovely form, inspir'd, divinely
human.
Dividing into just proportions, Los unwearied labour'd
The immortal lines upon the heavens, till with sighs
of love,
Sweet Enitharmon mild, Entranc'd breath'd forth upon
the wind
The spectrous dead. Weeping, the Spectres view'd the
immortal works
Of Los, Assimilating to those forms, Embodied & lovely
In youth & beauty, in the arms of Enitharmon mild reposing.
(vii[a]. K 321-22.)

The iron crag of Urizen is the solid and opaque space where outline begins: the Eternal Prophet's work is done in the world of Adam and Satan. Urizen's discipline is the basis of outline; but art is freedom as well as discipline, for none of the restrictions of natural law (female tyranny of Vala) apply in art. Therefore the outline contains spaces coloured with Luvah or Orc.

The science of time is history and the science of space is philosophy. Art is between history and philosophy.[15] The outline of Blake's art is the myth of Paradise Lost and Paradise Regained, an imitation of history, and its colour is the doctrine of Fall and Redemption, an imitation of philosophy. The resemblance between art and history is the reason why Urizen's Adam-Satan crag is the beginning of the outline in art, for the fallen Urizen is very interested in time. The resemblance between art and philosophy is the reason why Enitharmon's colours attract the love of the Spectres of the Dead, or abstract ideas (ideas without bodies or images). Eden is the time of action, but it is the spaces of thought

which first attract the Spectres towards Eden.

But in Eden Luvah and Urizen are not the Negation of each other:

> Thought without affection makes a distinction between Love & Wisdom, as it does between body & spirit.
> (Marg. Div. Love. 15. K 738.)

Luvah as action in time and Urizen as vision in space are one: "Thought is act." (Marg. Bacon. K 768.) The iron crag of Urizen, which is the absence of change through time and the absence of light in space, provides a time or beginning for the outline. The Heaven of Enitharmon, from which Urizen her god has shrunk, provides a space for Time. Los (Time) is both Urizen as the outline of space and Orc as the pulsation of life through time. Enitharmon (Space) is both Urizen as light and Orc as colour. Art is the union of time and space.[16]

In the first view of the Incarnation, then, art is the fruition of the seed which is liberated by the destruction of the Body. Within the Body all is death and frustration through the impotence of Albion and the abortion of the Spectres. The Selfhood is a complex of psychological and poetic calamities (for poems are human beings) caused by the interrelationships of the three fallen Zoas. The self-destruction of Tharmas, parodying the self-sacrifice of Jesus, is the mutual cruelty of Luvah and Urizen: of flesh and spirit, passion and reason, time and space, life and death, and all the other false dualisms erected by Negation to conceal the Eternal war of Contraries. But the theory of the Zoas is not complete

when only the fallen Three, those whom Jesus destroys, are discussed. The four risen Zoas can appear only when the self-destruction of Tharmas is identified with the self-sacrifice of Jesus: and this identification is the visionary transformation which it is the principal function of the Christ figure to effect. For the Incarnation, according to the second point of view, is the transformation of the Dark Satanic Body into the Divine Body.

3. THE FUNCTION OF JESUS IN THE FOUR ZOAS: THE DIVINE BODY

I

The ultimate aim of Blake's poetry is that it will outlive its usefulness: the Divine Body takes on the Dark Satanic Body that it may cast it off again. The reason for this self-destructiveness is that, unfortunately, the prophet must reveal the unfamiliar before he can reveal the truly familiar. This is also the reason why "the Most Sublime Poetry" is "altogether hidden from the Corporeal Understanding" (Letter to Butts, 6th July, 1803. K 869). Successful rebellion, or artistic creation, is, ironically, the return to the familiar through the removal, as Shelley says, of the "film of familiarity which obscures from us the wonder of our being" ("Defence." C 295). In the Apocalypse, Blake chooses an African to stand as the type of all freed slaves. The African, who composes the song of the freed slaves, is surprised to find himself in his native land after the nightmare:

> "Aha! Aha! how came I here so soon in my sweet native land?
> "How came I here? Methinks I am as I was in my youth
> "When in my father's house I sat & heard his chearing voice.
> "Methinks I see his flocks & herds & feel my limbs renew'd,
> "And lo, my Brethren in their tents, & their little ones around them!"
>
> (ix. K 367.)

English slaves have been kidnapped too, but are usually

convinced that the fallen world is the only one which exists. The slave who is robbed as a child of his heritage is also an abortive seed or sleeping giant, so that the rebel's yearning for childhood is also the frustrated desire for maturity. The rebel knows he has been cheated out of his birth-right: the hairy, red Esau is Orc:[1]

> The hairy shoulders rend the links, free are the wrists of fire.
>
> (vii[b]. K 326.)

The poet's work is to make the familiar unfamiliar and the unfamiliar familiar. In Blake and Shelley, this revolution means that the poem tries to take the reader beyond itself, or sacrifice itself.

But if the sole purpose of the body, poetry, is to destroy itself, nevertheless it has a purpose. That is, poetry can be seen in two aspects. As the Dark Satanic Body, it is the Negation which is cast off by the Divine Body; as Luvah's Robes of Blood, it is the Contrary which is the appearance of the Divine Body, and it is what is transformed by the Divine Body into a concrete manifestation of itself. Strictly speaking, the concrete is all which exists:

> To Generalize is to be an Idiot. To Particularize is the Alone Distinction of Merit. General Knowledges are those Knowledges that Idiots possess.
>
> (Marg. Reynolds. xcviii. K 777.)

If philosophy is the tendency to generalize the particular, then poetry differs from philosophy in that it substitutes the concrete for the abstract.[2]

The concrete can exist only in the moment. Eden is Eternity because it contains no time or space. Eternity is a moment because although Eden is the time of life and death, it has no boundaries:

> . . . Every Man return'd & went still going forward thro'
> The Bosom of the Father in Eternity on Eternity. . . .
> (M. 34. K 416.)

The works of Eternity are produced in a moment:

> Eternity is in love with the productions of time.
> The busy bee has no time for sorrow.
> The hours of folly are measur'd by the clock; but of
> wisdom, no clock can measure.
> (M.H.H. K 183.)

The concrete moment is universal because it is a form or body (image) and therefore can be neither created nor annihilated:

> Whatever can be Created can be Annihilated: Forms cannot:
> The Oak is cut down by the Ax, the Lamb falls by the
> Knife,
> But their Forms Eternal Exist For-ever.
> (M. 35. K 418.)

The individual bodies of the oak and the lamb are due to the mundane delusion; in reality, they are members of the Giant Albion.

From the point of view that time is a series the dead moment is the most obvious fact. But Eden is the dying, not the dead moment. Jesus in Luvah's robes of blood is a dying god; the dead god is the dead serpent body of Orc on the cross. Luvah is the dying and reviving cycle of the loins; the dead Orc is the symbol of Urizen's hypocrisy, for Urizen's fear of the future is the desire for permanence and surety, which exist only in death, whereas progress is dying:

> All mortal things made permanent that they may be put off
> Time after time by the Divine Lamb who died for all,
> And all in him died, & put off all mortality.
> (viii. K 343.)

In an autograph album, Blake writes:

> Born 28 Novr 1757 in London & has died several times since.
> ("Miscellaneous Prose." K 699.)

The moment of inspiration is immortal, for it is both the time when the artist creates and the time when he communicates to his audience. But outside Eden there seem to be two moments, the moment of creation and the moment of communication, separated by a large gap in time and space. Outside Eden the moment has died and revived in Beulah. Inside Eden it is dying time after time and putting off all mortality. Eden is the Universal, the Divine Body or One Man:

> Then sang the sons of Eden round the Lamb of God, & said,
> "Glory, Glory, Glory to the holy Lamb of God
> "Who now beginneth to put off the dark Satanic body.
> "Now we behold redemption. Now we know that life Eternal
> "Depends alone upon the Universal hand, & not in us
> "Is aught but death In individual weakness, sorrow & pain.
> "We behold with wonder Enitharmon's Looms & Los's Forges,
> "And the Spindles of Tirzah & Rahab, and the Mills of
> Satan & Beelzeboul."
> (viii. K 336.)

Enitharmon's looms and Los's forges are eternal life, which depends alone upon the universal hand; the spindles of Tirzah and Rahab and the mills of Satan and Beelzeboul are death in individual weakness, sorrow, and pain. Spectres of the Dead are abstract ideas (Letter to Butts, 11th September, 1801. K 851) or mere disembodied lusts[3] (vii[a]. K 317). Los's furnaces draw the passions and affections of the Spectres

into wires and Enitharmon's looms clothe the Spectres, who bathe in the river of Space until the sleep of Ulro is past. The mills of Satan, corresponding to Los's furnaces, strip the Spectres of their clothes before the "accusing heavens," Space absent from the brain and trespassing in the heart and loins. The demonic parody of Enitharmon's looms is the spindles of Rahab and Tirzah, which clothe the naked Spectres in:

> . . . webs of torture,
> Mantles of despair, girdles of bitter compunction, shoes of indolence,
> Veils of ignorance covering from head to feet with a cold web.
>
> (viii. K 336-37.)

The Dark Satanic Body, then, is essentially nakedness; it is not really a body but a multitude of weak, isolated Spectres, victims of accusation. Therefore the Spectres buried in the Selfhood are the Selfhood, a generalization from many individual Spectres. The only universal body is the Divine Body. The Selfhood is buried in itself and self-destructive.

Man, the seed within the Selfhood, is his own prison because he appears to be his own seed. In reality he is not self-perpetuating but Eternal.[4] The illusion of self-perpetuation is self-imprisonment, corresponding to the illusion of a self-perpetuating natural world. Man is totally dependent on the Divine Body because the Selfhood does not exist. The Four Zoas, which describes a Fall into the Selfhood and a Redemption both in time and space, admits to being the description of an illusion.

Indeed, every work of art is an illusion to the extent to which it is thought to have permanence. The dying moment, the concrete universal, (to borrow Hegel's phrase) is all which exists. Outside of Eden, art seems to be the permanent monument to a dead moment of creation. The form or image ceases to seem permanent when it revives its eternal moment in Eden, where the moment is found to be unchanged or identical:

> States Change, but Individual Identities never change nor cease.
> . . . . . .
> . . . Death
> And Hell & the Grave [are] States that are not, but ah! Seem to be.
>
> (M. 35. K 418.)

In Eden, the slave awakens to find that the nightmare which seemed to be is not. "Ages are all Equal," because:

> If Art was Progressive We should have had Mich. Angelos & Rafaels to Succeed & to Improve upon each other. But it is not so. Genius dies with its Possessor & comes not again till Another is Born with It.
>
> (Marg. Reynolds. 71,154. K 789, 801.)

II

That all ages are equal (all time is one moment) is shown in the Bible, in which Revelation is both a part of the Bible and a separate commentary on it (revelation of it), using imagery from earlier books (notably Genesis, Ezekiel, and Daniel). Blake's poetry is a "Bible of Hell,"[5] and therefore Night the Ninth, the Last Judgment, bears the same relationship to The Four Zoas as Revelation to the Bible. The use of the number seven in Revelation suggests not only that

Regeneration is the seven days which end time, the reverse process of the Fall or Creation, but that it is the Contrary of the Fall. Eden, the "Eternal Now" (Marg. Lavater. 407. K 720), is the war of two Contraries, Fall and Regeneration:

> When Heaven & Hell in Emulation strove in sports of Glory.
> (ix. K 355.)

Eden is light rather than pleasure or pain, good or evil. In Beulah, the time and space surrounding Eden, the moment of Fall and Regeneration appears as seven days or seven thousand years:

> Then Eno, a daughter of Beulah, took a Moment of Time
> And drew it out to seven thousand years with much care
> and affliction
> And many tears, & in every year made windows into Eden.
> She also took an atom of space & open'd its centre
> Into Infinitude & ornamented it with wondrous art.
> (i. K 257.)

Night the Ninth is organized in sevens: there are seven days[6] and seven revolutions. The sevens are divided into three parts. The first part contains the first three revolutions, the second part contains the last four revolutions and the first four days, and the third part contains the last three days. The grouping of the sevens into fours and threes stands for the four Zoas and the Nine Nights. Three is the number of the three ineffectual Zoas, Los, the fallen form of Urthona, being the Eternal Prophet, for "the form of the fourth is like the Son of God" (Daniel 3:25). It is also the number of Time and Space:

> . . . Los and Enitharmon delighted in the Moony spaces

of Eno,
Nine Times they liv'd among the forests, feeding on sweet fruits,
And nine bright Spaces wander'd, weaving mazes of delight. . . .
(i. K 257.)

Enitharmon has control of the "nine spheres" (ii. K 277).

The seven revolutions are marked by references to the destruction of tyrants and the deliverance of slaves, and by the repetition of certain images and whole lines of verse. The first revolution begins thus:

The thrones of Kings are shaken, they have lost their robes & crowns,
The poor smite their oppressors, they awake up to the harvest,
The naked warriors rush together down to the sea shore
Trembling before the multitudes of slaves now set at liberty:
They are become like wintry flocks, like forests strip'd of leaves. . . .

The fires of Orc begin:

And all while the trumpet sounds, "Awake, ye dead, & come
"To Judgment!" From the clotted gore & from the hollow den
Start forth the trembling millions into flames of mental fire,
Bathing their limbs in the bright visions of Eternity.
(ix. K 348.)

Then the just man looks to heaven, his oppressors fallen.[7] In the second revolution, "Kings in their palaces lie drown'd" in a black torrent of blood which flows:

. . . till all
Mystery's tyrants are cut off & not one left on Earth.

When this is accomplished, flames begin to lick up the flood:

. . . living flames winged with intellect
And Reason, round the Earth they march in order, flame by flame.
From the clotted gore & from the hollow den

> Start forth the trembling millions. . . .
>
> (ix. K 349.)

(Three lines beginning "From the clotted gore" repeat part of the first revolution.) In the third revolution, the dead rise, looking as their acts in life have made them:[8]

> And every one of the dead appears as he had liv'd before,
> And all the marks remain of the slave's scourge & tyrant's Crown,
> And of the Priest's o'ergorged Abdomen, & of the merchant's thin
> Sinewy deception, & of the warrior's outbraving & thoughtlessness
> In lineaments too extended & in bones too strait & long.
> They shew their wounds: they accuse: they sieze the opressor; howlings began
> On the golden palace, songs & joy on the desart. . . .
>
> (ix. K 353-54.)

While the oppressor destroys himself and the oppressed "Shines with immortal glory," the Son of Man appears in his Cloud of Blood, following the mental flames.

The first series of three revolutions ends with the appearance of Jesus surrounded by the twenty-four elders and the regenerate Zoas, who now go forward from moment to moment:

> . . . four Wonders of the Almighty,
> Incomprehensible, pervading all, amidst & round about,
> Fourfold, each in the other reflected; they are named Life's--in Eternity--
> Four Starry Universes going forward from Eternity to Eternity.
>
> (ix. K 355.)

The beginning of the group of four revolutions and four days is the first day, in which Urizen ploughs the universe and sows the seed of man (ix. K 355-56): Part One ends with the Last Judgment and Part Two begins with the Fall, in which man becomes a seed.

The fourth revolution is identical with the first day, the sowing of the seed of man:

> . . . From the hand of Urizen the myriads fall like stars
> Into their own appointed places, driven back by the winds.
> The naked warriors rush together down to the sea shores:
> They are become like wintry flocks, like forests strip'd of leaves;
> The Kings & Princes of the Earth cry with a feeble cry,
> Driven on the unproducing sands & on the harden'd rocks;
> And all the while the flames of Orc follow the vent'rous feet
> Of Urizen, & all the while the Trump of Tharmas sounds.
> (ix. K 356.)

The couplet beginning "The naked warriors" is from the first revolution, the reference to the desert appears in the third and sixth as well as the fourth, and the Trump of Tharmas is heard in the first, fourth, and sixth revolutions.

The fifth revolution, which takes place just before the second day begins, recalls the third revolution with its Last Judgment tableau, except that Luvah replaces Jesus:

> . . . Luvah sat
> Above on the bright heavens in peace; the Spirits of Men beneath
> Cried out to be deliver'd. . . .
> (ix. K 363.)

In the Nine Nights, the crucifixion of Orc (Night the Seventh) precedes the crucifixion of Jesus (Night the Eighth) because the Last Judgment mirrors the Nine Nights (is a commentary on them). The order of these two crucifixions is reversed in the Second Coming: Jesus appears in Luvah's robes (third revolution) before Luvah himself appears (fifth revolution). In the fifth revolution, Luvah is newly regenerated, for Urizen

has announced that "Times are ended" and the light he begins to emit has "exhal'd" Luvah back to the loins of the Moment (ix. K 363). Urizen's cloudy delusion of serial time is now replaced by the moment, in which Luvah can function as of old, renewing man; now the spirits cry out to be delivered. The second day, the reaping of the universe, follows in answer to their cry, and on the third day Albion feasts to celebrate the harvest.

At Albion's feast, Enion revives and the desert flows with her milk. The sixth revolution, then, is Tharmas humanizing, "Sounding his trumpet to awake the dead" (ix. K 364). In the seventh and last revolution, which takes place on the fourth day (the threshing and winnowing of the nations), Tharmas banishes Mystery:

> "O Mystery," Fierce Tharmas cries, "Behold thy end is come!
> . . . . . .
> "Go down, ye Kings & Councellors & Giant Warriors,
> . . . . . .
> "Go down with horse & Chariots & Trumpets of hoarse war.
>
> "Lo, how the Pomp of Mystery goes down into the Caves!
> . . . . . .
> "Let the slave, grinding at the mill, run out into the field. . . ."
>
> (ix. K 366.)

The seventh revolution involves both a threshing and a vintage, and hangs over into the fifth day (the vintage), where this passage is found:

> Then fell the Legions of Mystery in madd'ning confusion,
> Down, down, thro' the immense, with outcry, fury & despair,
> Into the wine presses of Luvah. . . .
>
> (ix. K 368.)

The regeneration of Tharmas (sixth revolution) is also that of Urizen and Luvah, the bread and wine.[9] The grain, which is atoms of space, is separated from the chaff, and the wine, which is Luvah's life-giving blood, is released to flow from moment to moment. The sixth and seventh revolutions, the regeneration of Tharmas or Luvah-Urizen, deal specifically with Mystery because the fall of the Parent Power was the appearance of Mystery.

The last three days are virtually free of revolutions, for, although the seventh revolution tends to last into the fifth day because of the close association of threshing and vintage, nevertheless there is a closer association of vintage with bread-making (sixth day), for both are final processes, which threshing is not. This closer association compensates for the tendency of Part Two to absorb the fifth day and destroy the symmetry of the three parts, for the third part is an independent group: the fifth day, the vintage (ix. K 367); the sixth day, the grinding of corn and making of bread (ix. K 370); and the seventh day, the Sabbath of Eternity (ix. K 371).

III

The Ninth Night, being a commentary on the other eight, shows that apocalypse is the opposite of mundane delusion. One way in which it shows this is to present the regeneration of Tharmas, Luvah, and Urizen in the opposite temporal sequence to that of their fall. Tharmas falls in Night the First,

Luvah in Night the Second, and Urizen in Night the Third. In Night the Ninth, Urizen is the first of these three to regenerate (ix. K 352); indeed, after the second revolution of the Apocalypse, Urizen's weakness, weariness and fear of death are the first signs of the awakening of Man:

> . . . There Stands
> A Horrible rock far in the South; it was forsaken when
> Urizen gave the horses of Light into the hands of Luvah.
> On this rock lay the faded head of the Eternal Man
> Enwrapped round with weeds of death, pale cold in sorrow & woe.
> He lifts the blue lamps of his Eyes & cries with heavenly voice:
> Bowing his head[10] over the consuming Universe, he cried:
> "O weakness & O weariness! O war within my members!"
> (ix. K 350.)

The regeneration of Luvah is next:

> "Luvah & Vala, henceforth you are Servants; obey & live.
> "You shall forget your former state; return, & Love in peace,
> "Into your place, the place of seed, not in the brain or heart."
> (ix. K 357.)

Tharmas begins to renew in the place of seed or Beulah of Luvah and Vala, (ix. K 360) where he lives "in Eternal Childhood" (ix. K 363).

Not only is the order of the fall of the Zoas reversed in the Apocalypse but the fall of Luvah and of Tharmas is reversed. It is Luvah who falls but Vala who regenerates, for she is the central character in the Beulah dream (ix. K 357-63) which is the regeneration of Luvah. The Beulah vision shows Vala alone in "Vala's Garden," Luvah being invisible in bright clouds above her (ix. K 357). Vala, then, is

the objective spatial or female counterpart to the pulsation of life through time which is Luvah. Eden is time and Beulah is the space which renews time: therefore the renewal of Luvah is a Beulah vision.

The regeneration of Tharmas, like his fall, is closely connected with Luvah. In Eden, Luvah, the renewing principle, releases Tharmas, the primordial power and the power to be a parent or creator rather than a victim. In the Fall, the waters of the self-accusing Tharmas are the mirror in which Albion sees the shadow he worships, which is Luvah or hate, the domination of the sub-conscious. The regeneration of Tharmas therefore begins in Vala's Garden:

> [Vala] stood in the river & view'd herself within the wat'ry glass,
> And her bright hair was wet with the waters: she rose up from the river,
> And as she rose her eyes were open'd to the world of waters:
> She saw Tharmas sitting upon the rocks beside the wavy sea.
> He strok'd the water from his beard & mourn'd faint thro' the summer vales.
>
> (ix. K 360.)

Tharmas is mourning because he is trying to unite with his Emanation; that is, to renew. Vala tries to call to Enion on Tharmas's behalf but the echo returns a call to Luvah instead. Vala returns to her house, where she is surprised to see Tharmas and Enion, now infants, playing in the doorway:

> "Thou, little Boy, art Tharmas, & thou, bright Girl, Enion.
> "How are ye thus renew'd & brought into the Gardens of Vala?"
>
> (ix. K 361.)

In the Fall, then, Tharmas (the mirror and echo) conceals the tyrant Luvah from Albion, who sees his own image and worships Luvah in it. In the Apocalypse, Luvah is no longer concealed behind the mirror and echo (self-love and self-contempt no longer harbour unconscious perverted instincts), so that Tharmas can now renew.

Because Luvah is no longer hidden behind Tharmas, the combination of Urthona and Tharmas to form Los in the Fall is reversed in the Last Judgment. Luvah in the present moment is the regenerate Luvah; Luvah in the future is hidden behind Tharmas, who is power or future strength. In the Fall, strength becomes power (Urthona enters Tharmas):

> Urthona stood in terror, but not long; his spectre fled
> To Enion, & his body fell. Tharmas beheld him fall
> Endlong, a raging serpent rolling round the holy tent.
> The sons of war, astonish'd at the Glitt'ring monster, drove
> Him far into the world of Tharmas, into a cavern'd rock.
> (i. K 266.)

In the Last Judgment, power becomes strength (Tharmas is in Urthona): "'Futurity is in this moment,'" as Urizen discovers (ix. K 352).

Luvah and Tharmas as fire and water represent the two kinds of consummation in the Last Judgment, and the order in which they are ended is the reverse of the order in which they are limited in the Fall. In the Fall, water is the first to be limited: Los, in Night the Fourth, stops Tharmas (K 286) after the fall of Urizen has broken the bounds of Destiny and released the sea of Chaos (ii. K 283). Fire is limited next:

Orc is isolated because "no other living thing" can "abide" his terrible wrath (viii[a]. K 310); conversely, his isolation saves others from consuming in his fires. In the Last judgment, the fires are released; but Orc consumes himself on the first day (ix. K 357). On the sixth day, the sea ends its destruction, and vomits out its contents (ix. K 370).

Finally, the reversal in the Apocalypse of the events of the Fall shows that it is necessary for the poet to maintain a rather schizophrenic double vision. For taking on the body and casting it off are contradictory from the fallen viewpoint. The contradiction is softened by discussing the Incarnation and the Crucifixion as though they were events in a series in history, and by saying that the purpose of the body is to destroy itself. But when time is seen to be one moment, then the Incarnation and the Crucifixion must become one event. The limitation of Chaos by Los in Night the Fourth corresponds to the creation of Adam and Satan, the limits of shrinking and darkening, and also to the action of Jesus in taking on Luvah's robes lest the state called Luvah should cease. That is, the Incarnation is the limitation of Eternal Death (iv. K 293) or permanence and the preservation of Luvah, the dying moment. But in the Apocalypse the effect of the fire is limited so that Eternal Death or permanence may be preserved: Albion tries to enter the flames, but:

> . . . the flames refus'd, they drove him back to Beulah.
> His body was redeem'd to be permanent thro' Mercy Divine.
> (ix. K 357.)

. . . the Chosen Nation[1], very conveniently used to mention.

Jesus takes on the body that he may put it off again: in Eden it is dying, and in Time and Space it is dead and permanent.

To the corporeal eye, Blake's poetry seems to be the endless restatement of the paradox of the Incarnation. The reason for this apparent paradox is that for anything to appear in the world of the Many it must contain the Negation. The Negation is the intrusion of serial time into music, of space into painting, and of both into poetry. Eden is the continual war of contraries and Ulro is the permanent hermaphroditic fusion of contraries. Between them is the process in linear time of eliminating the Negation which sinks to Ulro as the Contraries rise to Eden.

IV

An important application of the doctrine of the Contrary and the Negation is the difference between self-sacrifice and self-destruction. A Spectre of the Dead is that which opposes self-sacrifice, as Urizen explains:

> "Lo I am God, the terrible destroyer, & not the Saviour.
> "Why should the Divine Vision compell the sons of Eden
> "To forego each his own delight, to war against his spectre?
> "The Spectre is the Man. The rest is only delusion & fancy."
>
> (i. K 260.)

But the alternative to self-sacrifice is self-destruction. The Spectre of Urthona is the transition between the self-destroyer and the Saviour, being "as the Spectre of the Living." He has created the body, which is Enion, the Emanation of Tharmas, and the Passions separated from man. But he has

escaped that body, in which he had been a prisoner, and now he hopes to unite Vala with Orc by embracing Enitharmon (viii[a]. K 316-17).

But the task of uniting Orc and Vala will not be so easy as the Spectre of the Living expects it will. For when he created the body he caused life to live upon death; he caused, that is, the fall of Tharmas, who complains:

> "Lost! Lost! Lost! are my Emanations! Enion, O Enion,
> "We are become a Victim to the Living."
> (i. K 252.)

Fallen time is Luvah in the future. Time is strength and power. Los is Urthona and Tharmas. The Spectre of Urthona differs from Los in having no futurity: no affiliation with Tharmas. Los, like Tharmas, is a Victim to the Living:

> "Lovely delight of Men, Enitharmon, shady refuge from furious war,
> "Thy bosom translucent is a soft repose for the weeping souls
> "Of those piteous victims of battle; there they sleep in happy obscurity;
> "They feed upon our life; we are their victims."
> (viii[a]. K 321.)

When the Spectre of Urthona created the body, Enion, separate from Tharmas, he caused Tharmas and Los to become Victims to the Living. That is, in order for the Spectres of the Dead to become the Living they must have bodies, which are made in self-sacrifice by Los and Enitharmon. The Spectre of Urthona comes to realize the need for a sacrifice to ransom and redeem:

> Urthona's Spectre terrified beheld the Spectres of the dead:

Each male formed without a counterpart, without a concentering vision.
The Spectre of Urthona wept before Los, saying, "I am the cause
"That this dire state commences. I began the dreadful state
"Of Separation, & on my dark head the curse & punishment
"Must fall unless a way be found to Ransom & Redeem."
(viii[a]. K 320.)

The sacrifice to the Spectres of the Dead becomes the sacrifice which keeps Orc alive[11] when the Spectres of the Dead become the Living, because a Spectre without a concentering vision is both Orc in destructive self-accusation and Orc's desire disembodied. The Spectre of Urthona is a ghost of the living and an abstract idea of strength: he is the "soul" in the doctrine of soul and body, a doctrine which punishes sins because it believes the will to be free, and therefore he first appears when Tharmas tries to make his will his law (iv. K 287).

The difference between the self-sacrifice of Los and the self-destruction of Tharmas is Urthona, strength in the present. In the Fall, Tharmas resembles the fear of the future which is the Negation in Urizen. Conversely, because Urizen is fallen, wisdom is available only at the price of Tharmas's self-destruction:

What is the price of Experience? do men buy it for a song?
Or wisdom for a dance in the street? No, it is bought with the price
Of all that a man hath, his house, his wife, his children.
Wisdom is sold in the desolate market where none come to buy,
And in the wither'd field where the farmer plows for bread in vain.

(ii. K 278.)

When hypocrite Urizen hides his anger, the hidden anger becomes the Tree of Mystery, bearing poisonous fruit which Adam eats:

> And my foe beheld it shine,
> And he knew that it was mine,
>
> And into my garden stole
> When the night had veil'd the pole:
> In the morning glad I see
> My foe outstretch'd beneath the tree.
> ("A Poison Tree." K 77.)

This Tree is also the atmospheric interference which obscures vision in space when Urizen becomes interested in time.

Self-destruction in Man is always the result of sympathy with the ultimate Negation, Satan. Negation or self-destruction is well typified in the thistle, who "lives on the contempt of his neighbour" (ix. K 369). It is in contempt of Urizen that Orc becomes what he beholds:[12]

> Then Orc cried: "Curse thy Cold hypocrisy! already round thy Tree
> "In scales that shine with gold & rubies, thou beginnest to weaken
> "My divided Spirit. Like a worm I rise in peace, unbound
> "From wrath. Now when I rage, my fetters bind me more."
> (vii[a]. K 313.)

If the downfall of Orc is caused by sympathy with the tyrant, then successful revolution must avoid sympathy with the tyrant. And the fact that Jesus is both God and Man is precisely what prevents him from sympathizing with the tyrant:

> Astonish'd, comforted, Delighted, in notes of Rapturous Extacy
> All Beulah stood astonish'd, looking down to Eternal Death.
> They saw the Saviour beyond the Pit of death & destruction;

> For whether they look'd upward they saw the Divine Vision,
> Or whether they look'd downward still they saw the Divine Vision
> Surrounding them on all sides beyond sin & death & hell.
> (viii. K 332.)

To understand the astonishment and delight of Beulah over the Incarnation, we must realize that what lies between Jesus as God and Jesus as Man is the Female Will, the Negation which seems to oppose Beulah.[13] Rahab weaves garments of torture in negation of the bodies woven in Beulah to protect the Spectres of the Dead from the Accusation of Sin. When Jesus appears in these garments, which are Luvah's Robes of Blood, Rahab destroys her own handiwork, thinking to destroy the Lamb. But all she destroys is the Accusation of Sin, and Mary Magdalene is forgiven:

> He puts off the clothing of blood, he redeems the spectres from their bonds,
> He awakes sleepers in Ulro; the Daughers of Beulah praise him;
> They anoint his feet with ointment, they wipe them with the hair of their head.[14]
> (viii. K 336-37.)

Jesus gives his vegetated body to be "cut off & separated, that the Spiritual body may be Reveal'd" (viii. K 338); but when the spiritual body is revealed, Rahab is revealed also:

> But when Rahab had cut off the Mantle of Luvah from
> The Lamb of God, it roll'd apart, revealing to all in heaven
> And all on Earth, the Temple & the Synagogue of Satan, & Mystery
> Even Rahab in all her turpitude.
> (viii. K 340.)

When Luvah's robes are cut off, Rahab and Jesus are revealed simultaneously. Rahab is revealed to Jesus, then,

and Jesus to Rahab. But Jesus is God and man, which is why face to face with Rahab he is not sympathetically affected. For in fact Rahab and Luvah's Robes are identifiable, so that what is really happening when Jesus puts off Luvah's robes is that Jesus as Universal Man below looks up through the divided robes and sees Jesus as God above.

The appearance of the God-Man is truly a climax in human history. The first Six Eyes fail to sacrifice themselves to the Limit of Opacity and therefore fail to secure vision:

> . . . Those in Eden sent Lucifer for their Guard.
> Lucifer refus'd to die for Satan ' in pride he forsook
> his charge.
> Then they sent Molech. Molech was impatient. They sent
> Molech Impatient. They sent Elohim, who created Adam
> To die for Satan. Adam refus'd, but was compell'd to die
> By Satan's arts. Then the Eternals sent Shaddai.
> Shaddai was angry. Pachad descended. Pachad was
> terrified.
> And then they sent Jehovah, who leprous stretch'd his
> hand to Eternity.
> Then Jesus came & Died willing beneath Tirzah & Rahab.
> (viii. K 341.)

The first six Eyes are two cycles in a descending vortex, representing the shrinking of Man: in the first, Lucifer (pride) and Moloch (impatience or murder) produce the tyranny of the Elohim over Adam; in the second, Shaddai (anger, a degenerate form of pride) and Pachad (terror, a degenerate form of impatience) produce the snowy absence of colour which is abstract reasoning, as "substance" is the absence of "attributes."[15] Jesus can die beneath Rahab because he is also above her.

That Jesus becomes man means that brotherhood replaces

the tyrannical kind of fatherhood.[16] It is brotherhood which unites:

> Four Mighty Ones are in every Man; a Perfect Unity
> Cannot Exist but from the Universal Brotherhood of Eden,
> The Universal Man, To Whom be Glory Evermore. Amen.
>
> (ii. K 252.)

Fatherhood divides, as Blake writes in his message "To the Jews":

> Is this thy soft Family-Love,
> Thy cruel Patriarchal pride,
> Planting thy Family alone,
> Destroying all the World beside?
>
> (J. 27. K 466.)

The fallen Urizen is addressed by his daughters as: "O cruel father of children" (vii[a]. K 312), but when he is risen he becomes a loving father:

> "Schoolmaster of souls, great opposer of change, arise!
> "That the Eternal worlds may see thy face in peace & joy,
> "That thou, dread form of Certainty, maist sit in town & village
> "Where little children play around thy feet in gentle awe,
> "Fearing thy frown, loving thy smile, O Urizen, Prince of Light."
>
> (ix. K 350-51.)

To become a loving father, Urizen must dispel the clouds of mystery surrounding him:

> Think of a white cloud as being holy, you cannot love it; but think of a holy man within the cloud, love springs up in your thoughts, for to think of holiness distinct from man is impossible to the affections. Thought alone can make monsters, but the affections cannot.
>
> (Marg. Div. Love. 12. K 737.)

Luvah, as well as Urizen, is a tyrannical father-figure in the Fallen World: he

> . . . assum'd the Place
> Of the Eternal Man & smote him.
>
> (vii[a]. K 316.)

Justice, which was liberty but is now tyranny, is the erection of "the strong scales" which "Luvah rent from the faint heart of the Fallen Man" (ii. K 271). Luvah is now hatred, not love: under his rule, reason attempts to restrain desire, which is not restrained, but reacts as perverted unconscious forces. But Luvah is Sin and Urizen is Error, and Sin will be redeemed. Urizen tempts Los as Satan tempts Jesus, with offers of political power, in return for accusing Sin; Urizen is not only Satan but Pilate, attempting to wash his hands of the blood of Luvah:

> ". . . Thou art the Lord of Luvah: into thine hands I give
> "The prince of Love, the murderer; his soul is in thine hands.
> "Pity not Vala, for she pitied not the Eternal Man,
> "Nor pity thou the cries of Luvah. Lo, these starry hosts,
> "They are thy servants if thou wilt obey my awful Law."
>
> (i. K 260.)

Los resists the temptation of Urizen, for otherwise Error would remain concealed.

The Parent Power falls in self-accusation under Urizen's law; therefore Urizen and Tharmas share in the threshing of nations of the Fourth Day of the Apocalypse (ix. K 365). A nation is a large family; Luvah has charge of the Vintage of the Fifth Day, in which:

> . . . howling fell the clusters
> Of human families thro' the deep; the wine presses were fill'd. . . .
>
> (ix. K 368.)

(~~ix. K 368.~~)

In the presses, Non Existence is forced on the human grapes, and they yearn for Eternal Birth, which they now see to be preferable to Eternal Death though painful (ix. K 368). The fall into the human cluster, then, is a fall from Eternal Birth, which is the renewing power of Luvah in the moment; the fall of the Parent Power is the fall from brotherhood.

Jesus has the power to redeem the fall from brotherhood because, as both God and man, he is the brother of man. Indeed, he is both father, brother, and "Son of Man." Because man begets God and Man, he is perpetuated not by woman but by artistic creation (in the moment): "Jesus & his Apostles & Disciples were all Artists." ([The Laocoon Group]. K 582.) Because man begets God and Man, he begets Orc and Jesus, and in the Judgment Orc is reborn to accuse the accuser of the innocent:

> . . . The innocent, accused before the Judges,
> Shines with immortal glory; trembling, the judge springs from his throne
> Hiding his face in the dust beneath the prisoner's feet & saying:
> "Brother of Jesus, what have I done? intreat thy lord for me:
> "Perhaps I may be forgiven." While he speaks the flames roll on,
> And after the flames appears the Cloud of the Son of Man
> Descending from Jerusalem with power and great Glory.
> All nations look up to the Cloud & behold him who was crucified.
> The Prisoner answers: "You scourg'd my father to death before my face
> "While I stood bound with cords & heavy chains. Your hipocrisy
> "Shall now avail you nought." So speaking, he dash'd him with his foot.
>
> (ix. K 354.)

~~(ix. K 354.)~~

The accuser is terrified of Orc because Orc is the brother of Jesus and because the accuser held Orc bound while he scourged the father of Orc and Jesus, Man. But to bind Orc (to pity without feeling the wrath which is Orc) is to be a hypocrite and tyrant, and a hypocrite is self-destructive; therefore Jesus is the brother of Orc, and appears in Luvah's robes.

The Incarnation means, then, these two groups: God and his two sons, Man and Orc, and Man and his two sons, Jesus and Orc. Los is the Prophet of Eternity; Orc is the brother of Jesus and the body in which he appears:

> As the Eldest brother is the father's image, So Orc became
> As Los,[17] a father to his brethren. . . .
> (vii[a]. K 322.)

The view of Time as an old man makes fatherhood an image of tyranny; but brotherhood is the image of fatherhood, and is the Moment, the concrete universal:

> "Man liveth not by Self alone, but in his brother's face
> "Each shall behold the Eternal Father & love & joy abound."
> So spoke the Eternal at the Feast; they embrac'd the New born Man,
> Calling him Brother, image of the Eternal Father. . . .
> (ix. K 365.)

The Moment is what makes revolution a workable philosophy, because revolutions must begin with individuals. Otherwise they commit murder against time.

4. THE BODY AS POETRY IN BLAKE AND SHELLEY

I

From the fallen point of view the Incarnation is a paradox and the prophet is insane. Jesus assumes the body that he may put it off again; the prophet, by using poetic imagery, embraces the illusion of time and space in order to destroy it. The theme of Milton is more specialized than that of The Four Zoas; Milton discusses the artist in society. Therefore the time or outline of Milton is three crucifixions in one, the crucifixion of Jesus including that of Rintrah (the outcast prophet), which includes that of Milton; and the space or colour of Milton is the changes in symbolism appropriate to the change of theme. Milton replaces Los as the primary Christ figure.

The subject-matter of Milton is art or poetry, that is, the body. In poetry there is no invisible God but only an incarnate one. In the second group of four books of The Four Zoas, Los and Enitharmon change their allegiance from the Elemental Gods to Jesus, and, although Blake does not distinguish between body and soul, prophecy is, in a sense, the casting off of the body. In Milton, Blake emphasizes the body by omitting this change of allegiance and by having the Elemental Gods create the times and moments (M. 30. K 413).

The Elemental Gods, who "in the aggregate are named Satan," are also the governors of nations and families (M. 34. K 416). Nations and families are the work of Rahab and Tirzah and they must be destroyed before the harvest sheaves of men can be bound into their three classes, the Elect (Satan), the Redeemed (Palamabron), and the Reprobate (Rintrah), for the "family-love" or hypocrisy of Satan has made him seem to dominate the other two classes (M. 27. K 407). As we shall see, the Contrary and the Negation within the Elemental Gods or Satan are separated by the self-sacrifice of Rintrah, which returns man to the three-fold classification.

The number-symbolism of Milton is slightly more elaborate than that of The Four Zoas, in which the Satanic delusion conceals a four-fold man. In Milton, four-fold man is concealed behind two delusions: the "Sexual is Three-fold" and the "Human is Fourfold" (M. 4. K 378), but the sexual delusion itself is concealed behind the apparent dominance of the Elect. The sexual is threefold because it omits Tharmas, the Parent Power: man obsessed by the female independence or mystery of the object-world is powerless. The four Zoas appear as three. At the end of Milton (M. 48. K 432), wine-presses, barns, ovens, and wagons are arranged for the Apocalypse. The presses suggest Luvah, the barns Urizen, and the ovens, both Luvah and Urizen (Orc as the seed of man is self-imprisoned in the hell which is the delusion of Urizenic tyranny). Los is suggested by the wagons,

because he is the wandering feet of sleepwalking Albion. Lazarus asleep is the "Vehicular Body of Albion" (M. 26. K 404), and Los, the feet of Lazarus, is "the Vehicular Form of Strong Urthona" (J. 53. K 499). The end of Milton, then, nears the Apocalypse but does not reach it;[1] Tharmas is implied only, for the oven in which Orc and Urizen are at war is the Selfhood hell of frustrated desire or sexual separation.

Sexual or threefold Man or culture is composed of the three classes of men or creations, Rintrah, Palamabron, and Satan. In Time and Space, Los is Rintrah, who is the Body put on to be taken off:

> . . . form'd . . . form'd
> To destruction from the mother's womb. . . .
> (M. 7. K 381.)

Satan is the Negation; because of Satan's hypocrisy, Los is the Dark Satanic Body from the fallen point of view, formed to destruction. But in Eternity, Los and Satan are contraries.[2] Therefore Palamabron, the middle figure between Los and Satan, swayed first by the one and then by the other, is Eternity, in which the continual battle of the Contraries takes place.[3] Palamabron is also, of course, Tharmas, the conflict of Luvah and Urizen and the absent fourth in threefold man.

The introduction of the new characters Rintrah, Palamabron, and Satan, then, has two main purposes. In the first place, it emphasizes the body, poetry. The Zoas become three, Palamabron as Luvah and Urizen implying Tharmas, and

Rintrah (Los) and Satan representing the specifically poetic equivalent of the Luvah-Urizen conflict. In the second place, the introduction of Rintrah, Palamabron, and Satan introduces a middle area of discussion, between Fall and Regeneration, in which the degenerating and regenerating aspects of human creation can be discussed without leaving the body. For in poetry's opposition to the false morning in the East[4] appear the two Contraries, Fall and Regeneration:

> There are Two Gates thro' which all Souls descend, One Southward
> From Dover Cliff to Lizard Point, the other toward the North,
> Caithness & rocky Durness, Pentland & John Groat's House.
> The Souls descending to the Body wail on the right hand
> Of Los, & those deliver'd from the Body on the left hand.
> For Los against the east his force continually bends. . . .
> (M. 28. K 408.)

All human culture provides bodies for the Spectres of the Dead; they do not exist without bodies. But "there is a Class of Men whose whole delight is in Destroying" (M. "Preface." K 375); the special concern of Milton is to isolate the Negation in art itself, the tendency to strip the Spectres of their bodies.

II

Because the three-fold man contains the Negation and the two Contraries, he is halfway between the apparent domination of the Negation and the eternal war of Contraries. Below Eden, there are "Four States of Humanity in its Repose,"

three of which correspond to the Zoas of head, heart, and loins. The fourth and lowest state of sleeping Man is the stomach. The stomach replaces the feet (Los) in the four States of sleeping man because Los is, as he says, the "Fourth Zoa" and the "Watchman of Eternity"; Los is not asleep (M. 26. K 404). The Contraries in the stomach or profit motive, which war "beneath Negation's Banner" (M. 38. K 420) are the sleeping equivalent of Los, for were it not for the sciences of production and consumption, Allamanda and Bowlahoola, the individual would disappear in the Polypus aggregate, and the disembodied fierce desires which are the Spectres of the Dead would become soft affections:[5]

> . . . Were it not for Bowlahoola & Allamanda
> No Human Form but only a Fibrous Vegetation,
> A Polypus of soft affections without Thought or Vision,
> Must tremble in the Heavens & Earths thro' all the Ulro space.
>
> (M. 26. K 404-05.)

It is the individual whom the stomach preserves:

> Bowlahoola is the Stomach in every individual man.
>
> (M. 26. K 405.)

Three-fold man is the individual torn between pity and wrath (Palamabron between Satan and Rintrah-Los, the Contraries in Eden; Los between Rintrah and Palamabron, the apparent Contraries in this world). Outside the Divine Body all is "death In Individual weakness, sorrow & pain" (F.Z. viii. K 336). What draws the Divine Members away from the Divine Body into individual weakness is Satan's accusation of sin:

> ". . . I am God alone:

"There is no other! let all obey my principles of moral individuality."

(M. 9. K 385.)

Satan's law is called an "Individual Law" (M. 14. K 389) because, being a uniform law for diverse individuals, it divides individuals against each other.[6] Man then seems the Enemy rather than Satan (J. 1. K 435). Punishment for sin occurs when the divided individual is identified with the State of sin. Only the Divine Body is particular, so that outside it individuals do not exist. The individual, preserved by the stomach, is forced to decide whether to destroy himself as a State or achieve full existence as a member of the Divine Body.

III

The poet tries to destroy the illusion which is Negation's banner. When the illusion is gone, the Three Classes become the two Contraries. The churches, who insist that two is not three, use the doctrine of miracles to distinguish between madmen and prophets (M. 24-25. K 402) and thus preserve themselves, for they cannot be redeemed but must be created continually (M. 5. K 379):

". . . The Elect is one Class: You
"Shall bind them separate: they cannot Believe in Eternal Life
"Except by Miracle & a New Birth. The other two Classes,
"The Reprobate who never cease to Believe, and the Redeem'd
"Who live in doubts & fears perpetually tormented by the Elect,
"These you shall bind in a twin-bundle for the Consummation:
"But the Elect must be saved from fires of Eternal Death,

> "To be formed into the Churches of Beulah that they destroy not the Earth."
>
> (M. 27. K 407.)

In Eden, then, prophets are madmen, for there are no "miracles" to prove otherwise:

> Can you have greater Miracles than these? Men who devote
> Their life's whole comfort to intire scorn & injury & death?
>
> (M. 25. K 402.)

The prophet is necessarily a destroyer (which is to say, a martyr, for reality is mental).

The prophet must destroy, because all that exists is the Moment. The roundness of the earth, for example, is a generalization from the round horizon perceived in a moment, and therefore the visionary turns from an empty heaven to an infinite earth:

> The nature of infinity is this: That every thing has its
> Own Vortex, and when once a traveller thro' Eternity
> Has pass'd that Vortex, he perceives it roll backward behind
> His path, into a globe itself infolding like a sun,
> Or like a moon, or like a universe of starry majesty,
> While he keeps onwards in his wondrous journey on the earth,
> Or like a human form, a friend with whom he liv'd benevolent.
> As the eye of man views both the east & west encompassing
> Its vortex, and the north & south with all their starry host,
> Also the rising sun & setting moon he views surrounding
> His corn-fields and his valleys of five hundred acres square,
> Thus is the earth one infinite plane, and not as apparent
> To the weak traveller confin'd beneath the moony shade.
> Thus is the heaven a vortex pass'd already, and the earth
> A vortex not yet pass'd by the traveller thro' Eternity.
>
> (M. 17. K 392.)

The visionary is able to depopulate Heaven of its tyrants and

and see Earth as infinite because he transforms his own vortex, or globule of blood,[8] from generalization into vision:

> As to that false appearance which appears to the reasoner
> As of a Globe rolling thro' Voidness, it is a delusion of Ulro.
> The Microscope knows not of this nor the Telescope: they alter
> The ratio of the Spectator's Organs, but leave Objects untouch'd.
> For every space larger than a red Globule of Man's blood
> Is visionary, and is created by the Hammer of Los. . . .
> (M. 31. K 413.)

Ratiocination leaves objects untouched. Its effect on subjects is to stop growth: vision ceases while the differences between images are measured.[9] Vision changes subject and object at once; that is, every natural effect has a spiritual cause (M. 28. K 409).

In sexual or threefold man, the cyclical renewing power of Luvah[10] is lost, and Los becomes Rintrah, Tharmas the indecisive Palamabron, and Urizen Satan. In The Four Zoas, Luvah is lost and Urizen becomes the central tyrant figure, under whose influence the seeds of man are aborted. Milton retells these events in terms of poetry. Satan is the Greek and Roman models (M. "Preface." K 375) which attempt, though within poetry, to strip the Spectres. Satan by his mild arts persuades Palamabron to give him the Harrow for a day while Palamabron operates Satan's Mill (M. 7-8. K 381-83). The Apocalypse is a one-year cycle of sowing and harvest: the Mill must receive the fruits, not the seeds, for only thus will the "Miller of Eternity" be:

> . . . made subservient to the Great Harvest
> That he may go to his own Place, Prince of the Starry Wheels
>
> Beneath the Plow of Rintrah & the Harrow of the Almighty
> In the hands of Palamabron. , . .
>
> (M. 3-4. K 378.)

For Satan to catch the seeds before they have borne fruit is equivalent to stripping the Spectres of their bodies. Satan taking the Harrow from Palamabron is the specifically esthetic equivalent of Luvah leaving the place of seed.

The cause of the Fall is that:

> Altho' [the] Human Power can sustain the severe contentions
> Of Friendship, [the] Sexual cannot, but flies into the Ulro.
>
> (M. 48. K 430.)

Sexual or three-fold man cannot sustain the war of Contraries. Four-fold man sees himself as One Man and Error as something cast away, not a threat: Satan is not a man. The sexual power is sacrificed in self-annihilation:

> . . . the Void Outside of Existence, which if enter'd into
>
> Becomes a Womb. . . .
>
> (M. 48-49. K 431.)

In other words, the sexual power, annihilated in art, is the agreement and disagreement of ideas. But although art asserts the war of Contraries rather than the negation of the image, some art tends to conform to the agreement and disagreement of ideas. Milton discusses two kinds of art, rather than simply opposing art to the sexual power.

Poetry, painting, and music are shut out. Rintrah

. . . made observations to the great Emperor
[illegible]

. . . with the [illegible] the terror of the [illegible]
in the house of [illegible]. . . .

(_. 2-4. _ 1.73.)

[illegible] to attack the [illegible] that have borne [illegible]
[illegible] to [illegible] the [illegible] of their [illegible].
[illegible] the [illegible] [illegible] [illegible] [illegible]
[illegible] of [illegible] [illegible] the [illegible] of men.

The cause of the [illegible] is that:

[illegible] they [illegible] [illegible] [illegible] [illegible]
of [illegible], they [illegible], but [illegible] into the
[illegible].

(_. 1:. _ 130.)

[illegible] or three-fold [illegible] [illegible] the net of [illegible].
Four-fold man [illegible] as the [illegible] and error and [illegible]
[illegible] way, not a thread: [illegible] is [illegible]. The [illegible]
power is [illegible] by self-[illegible]:

. . . the Void [illegible] of [illegible], which it enters
into

[illegible] a [illegible]. . . .

(_. 48-49. _ 1.73.)

[illegible] other [illegible], the sexual power, [illegible] as [illegible], is the
[illegible] and [illegible] of [illegible]. But although men [illegible]
the use of [illegible] rather than the [illegible] of the [illegible],
[illegible] art tends to [illegible] [illegible] and [illegible]
of [illegible]. Hilton discusses two kinds of art, rather than
simply opposing art to the carnal power.

[illegible], [illegible], and [illegible] are [illegible] out. [illegible]

is the attempt to revive them. In poetry, concern with the differences between ideas is shown in the practice of rhyming. In painting, outline is neglected for the sake of "paltry Blots / Indefinite" (M. 48. K 430). In music, the agreement and disagreement of ideas become harmony and discord:

> The Ear [is] a little shell, in small volutions shutting out
> All melodies & comprehending only Discord & Harmony. . . .
> (M. 5. K 379.)

The senses of fallen man are under-developed; incapable of absolute enjoyment, they resort instead to comparisons of greater and lesser pleasures:

> Can such a Tongue boast of the living waters? or take in
> Ought but the Vegetable Ratio & loathe the faint delight?
> (M. 5. K 380.)

Because of the weakness of the senses, scientific curiosity is perverted into ratiocination. But in the Moment, the senses are not weak, for everything is known to them:

> And Los stood & cried to the Labourers of the Vintage in voice of awe:
>
> "Fellow Labourers! The Great Vintage & Harvest is now upon Earth.
> "The whole extent of the Globe is explored. Every scatter'd Atom
> "Of Human Intellect now is flocking to the sound of the Trumpet."
> (M. 27. K 406.)

It is this Moment of Judgment which is hidden from Satan and his Watch Fiends (M. 39. K 423).

In every moment, everything is known; but Satan's Watch Fiends are excluded from the Moment. That is, they are the Will and the Ratio and the institutions which worship

them:

> . . . Satan, making to himself Laws from his own identity,
> Compell'd others to serve him in moral gratitude & sub-
> mission,
> Being call'd God, setting himself above all that is
> called God;
> And all the Spectres of the Dead, calling themselves
> Sons of God,
> In his Synagogues worship Satan under the Unutterable
> Name.
>
> (M. 12. K 386.)

The Ratio is excluded from the Moment and is therefore ignorant and at the mercy of the sub-conscious:

> . . . man cannot know
> What passes in his members till periods of Space & Time
> Reveal the secrets of Eternity. . . .
>
> (M. 23. K 399.)

> And Los thus spoke: "O noble Sons, be patient yet a
> little!
> . . . . . .
> "We were plac'd here by the Universal Brotherhood &
> Mercy
> "With powers fitted to circumscribe this dark Satanic
> death,
> "And that the Seven Eyes of God may have space for
> Redemption.
> "But how this is as yet we know not, and we cannot know
> "Till Albion is arisen. . . ."
>
> (M. 25. K 403.)

The prophet as destroyer or martyr sacrifices the Will and the Ratio for the sake of integrating Luvah, the power which has been hidden and alienated by Satan's Watch Fiends.

IV

The separation of the Negation from art is achieved by the Christ figure, who is Milton, as the Invocation tells us:

> Say first! what mov'd Milton, who walk'd about in

. . . Rose, making to depart, turns from him with a
contempt'd silence to answer his so weird proclivity to
mention
that ill-fated god, neither himself above all else is he
called God;
and all the gestures of the vast, smiling Ornaments
bore of God,
in his transparence warmly seem under the unfathomable
sense.

(P. 12, 1 Dec.)

. . . nun cannot see.
and it the mercy of the sub-consolous
he wants to be crushed from the womb of Shakespeare Equivant
Heaven! the secrets of eternity. . . .

(P. 29, 2 Dec.)

Hitler!

. . . . . .

"e were elected here by the Corpus of Nonsensical
ers;
with powers vested to circumscribe this vast Cosmic
ocean.
"ad that the ovens of hell may have space for
ocean.
Part Man this is no War re-Enactor, may it cannot even
Will Hitler be exiled. . . .

(P. 35, 1 Dec.)

> Eternity
> One hundred years, pond'ring the intricate mazes of
> Providence,
> Unhappy tho' in heav'n--he obey'd, he murmur'd not, he
> was silent
> Viewing his Sixfold Emanation scatter'd thro' the deep
> In torment--To go into the deep her to redeem & himself
> perish?
>
> (M. 2. K 376.)

The fall or incarnation of Milton is sacrifice to the female, Milton's "Sixfold Emanation" Ololon. But in Eden, female love and pleasure depend on the male beloved (M. 36. K 419). Therefore Ololon is Luvah's Robes (M. 23. K 400); the sexual or three-fold Milton is the seed of regenerate Man.

Rintrah is the Christ figure within the Body, poetry, and Milton is Rintrah is eighteenth-century English poetry. Rintrah (wrath) incurs the wrath of society because he attacks Satan (pity), for the fallen view of pity is that:

> . . . Pity and Love are too venerable for the imputation
> Of Guilt.
>
> (M. 14. K 390.)

The fallen view of pity is the confusion which postulates that moral goodness will be rewarded. This confusion sees the Last Judgment as a punishment of sinners rather than as what it really is, the self-destruction of the self-righteous, who identify with their states. States seem to be but are not (M. 35. K 418). Envy is the desire to change the individual; believers in punishment for sin try to change individuals (instil fear and envy in them), whereas it is only states which change. Pity is "admiration join'd with envy" (M. 13. K 387) or fear and envy.[11] Palamabron as the individual

between states (pity) and the Divine Body (wrath) is also wrath and fear between Satan's envy and fear and Rintrah's wrath:

> Palamabron fear'd to be angry lest Satan should accuse him of
> Ingratitude & Los believe the accusation thro' Satan's extreme
> Mildness.
>
> (M. 7. K 381.)

Fear and wrath are the essence of revolt against the fallen state.[12]

Vision transforms the Dark Satanic Body into the Divine Body. It is only when man passes from the fallen state into vision that he understands that individuals do not change. The individual is immortal and uncreated. Ololon, however, must die for the male, and cannot:

> . . . behold Golgonooza without passing the Polypus,
> A wondrous journey not passable by Immortal feet, & none
> But the Divine Saviour can pass it without annihilation.[13]
>
> (M. 39. K 422.)

The Divine Saviour is distinct from both Eden and Beulah, the male and the dying and reviving female. In The Four Zoas, as we have seen, Albion is rejected by the flames of annihilation through which Jesus walks; similarly, in Milton:

> He [Albion] strove to rise to walk into the Deep, but strength failing
> For bad, & down with dreadful groans he sunk upon his Couch
> In moony Beulah.
>
> (M. 44. K 428.)

Albion is prevented from the self-annihilation undergone by Jesus; as The Four Zoas points out, the function of the Divine

Saviour is to be everything which exists rather than either the rebel or the tyrant, in order to prevent the rebel from becoming the tyrant through sympathy. So, in Milton, before the self-sacrifice of Jesus-Rintrah-Milton, the rebel destroys himself through sympathy: "All pitied the piteous & was wrath with the wrathful" (M. 5. K 379).

The Divine Body is everything which exists: pity as well as wrath. Therefore Jesus can submit to sacrifice to Eternal Death, although Albion ultimately cannot:

> . . . Tell also of the False Tongue!
> . . . of its sacrifices and
> Its offerings: even till Jesus, the image of the Invisible God,
> Became its prey, a curse, an offering and an atonement
> For Death Eternal. . . .
>
> (M. 2. K 376.)

The false tongue, religion rather than prophecy, sacrifices innocent victims, so that Jesus becomes a curse. That is, the sacrifice of Jesus becomes for a time the symbol of the sacrifice of Albion. Therefore Rintrah is both wrath and the innocent victim of wrath (of pity, which is wrath hidden in hypocrisy). The innocent Rintrah is punished rather than the guilty Satan for the harrow episode (M. 12. K 387). While the False Tongue is in power, the innocent Albion is punished as well. The sacrifice of Milton means that "Satan shall be unloos'd upon Albion" (M. 19. K 394). Milton's attachment to moral virtue makes him an excellent poet to destroy or re-create (to read in his "infernal or diabolical sense," M.H.H. K 191); he has innocently defended the False Tongue

and murder:

> . . . War & Hunting, the Two Fountains of the River of Life,
> Are become Fountains of bitter Death & of corroding Hell,
> Till Brotherhood is chang'd into a Curse & a Flattery
> By Differences between Ideas, that Ideas themselves (which are
> The Divine Members) may be slain in offerings for sin.
> (M. 39. K 421-22.)

Rintrah, then, is both the Innocent sacrificed and the cause of the sacrifice of the innocent. In this respect he is equivalent in sexual man to Tharmas in four-fold man:

> . . . Tharmas groan'd among his Clouds
> Weeping; then bending from his Clouds, he stoop'd his innocent head,
> And stretching out his holy hand in the vast deep sublime,
> Turn'd round the circle of Destiny with tears & bitter sighs
> And said: "Return, O Wanderer, when the day of Clouds is o'er."
> (F.Z. i. K 253.)

Tharmas contains two Contraries: Luvah and Urizen. Palamabron contains two Contraries, Los and Satan, but Satan makes it appear as though Rintrah and Palamabron were Contraries, for under the rule of Satan's hypocrisy Albion (Palamabron) is the victim of Rintrah. But when the innocent Rintrah is sacrificed Satan's hypocrisy ends, and his concealed wrath is revealed: it becomes "a proverb in Eden: Satan is among the Reprobate" (M. 9. K 384), for:

> . . . Palamabron called down a Great Solemn Assembly,
> That he who will not defend Truth, may be compelled to
> Defend a Lie, that he may be snared & caught & taken.
> (M. 8. K 384.)

The sacrifice of the Innocent shows Satan to be among the

. . .

Reprobate and Los and Satan return to their Eternal relationship as Contraries.

From the fallen viewpoint individuals are States. From the prophetic viewpoint an innocent must be sacrificed because if the guilty is condemned he will become a State, Eternal Death:

> And it was enquir'd Why in a Great Solemn Assembly
> The Innocent should be condemn'd for the Guilty. Then an Eternal rose,
> Saying: "If the Guilty should be condemn'd he must be an Eternal Death,
> "And one must die for another throughout all Eternity."
> (M. 12. K 387.)

The sacrifice of an innocent is final. It avenges nothing, and it cannot be avenged. That Satan makes the sacrifice of Jesus an excuse for more human sacrifice does not alter the finality of the sacrifice of Jesus. However, the prophet Blake must reverse the teaching of the False Tongue in order to demonstrate the true meaning of the Christ figure. When Negation enters the poetry of a Milton, Rintrah must force Satan to show himself. Then the Eternal pattern will appear: the continual conflict of Los and Satan within the Divine Body. But so long as generalization (attention to the differences between ideas) is imitated in poetry, Satan will attract pity and Rintrah wrath.

V

The poetry of Blake (and, it will be seen, of Shelley) is governed by the logic of revolution or the cycle. This

—ably be overcome.

from the Dublin viewpoint it should be taken.

From the geographic viewpoint it should not be overlooked

because if the Gaelic is combined we will have a fuller,

Cultural Depth:

and it was Burke's cry in a great Colony

The Irishmen should be counted for the Nile.

an Ethereal rose,

Cried: "If the Gaelic should be counted it would be

an Ethereal rose."

"And one must die for another whosoever shall deny."

(Tr. Ed. T. [illegible])

The beautiful of my judgment is final. It always

and it cannot be changed. But when once the beauties of

there is cause for more [illegible] does not alter the

finality of the beautiful of form. However, the Gaelic

alone must receive the teaching of the Celts among it other

to demonstrate the true meaning of the Gaelic Tongue. The

Legislation allows the study of a life, it must also learn

return to Own Himself. Then the Ideal pattern will appear.

the continual conflict of Ion and Nature within the Divine

Body. One do find no Contradiction (Opposition to the

difference between Nature is lighted in power, Nature will

attract duty and Nature exist.

The poetry of Gaelic [illegible], it will be seen, of Gaelic

is governed by the Logic of Beautiful or the Ugly. Then

revolution or cycle is the Incarnation (the body taken on that it may be put off) and the self-destruction of Negation. The Incarnation is a revolution because in it the top becomes the bottom: Jesus appears both above and below. Because Jesus is everywhere, man is no longer able to sympathize with Negation or delusion. In the antagonism of Contraries, Contrary and Negation must continually be separated. The Christ figure or prophet destroys death or mortal life. Delusion persists when it is not forced to show itself. Pity persists when it remains vague and its hypocrisy is not exposed. It refuses to defend truth; but when it is forced by Rintrah to defend error, it is shown to be wrath concealed by hypocrisy. The function of the Christ figure, then, is to force decisions. But only in the cycle or revolution from innocence through experience does it become possible to make decisions. Generation must precede regeneration. Urizen's attempt to abort the human seeds (harvest them before they are planted) must be opposed. Virtue is not innocence. Circumcision must be substituted for virginity (J. 55. K 503); the horizon must be circumscribed and the Mundane Shell or human skull lifted away (J. 58. K 505; 67. K 522; 68. K 523). The Moment is a revolution or cycle of time as well as a circle of space.

The shame of Tharmas and the fear of Urizen create a tyranny in which Urizen is the figurehead and Luvah the secret disease which keeps Urizen in power. Punishment for sin and fear of the future are closely related. Both of them forget

the Moment, which is boundless and eternal but not permanent, and build institutions, which are considered successful to the degree that they are safe, permanent, and dead. Because everything is identified in the Moment, everything is divided in the Dark Satanic Body. Division is primarily the separation of mind and matter, or thought and art, or space and time. Because the tyranny of this world is the overt tyranny of the head empowered by the secret cruelty of the loins, the head tries to dominate the loins. Science tries to destroy liberty,[14] thought tries to restrain desire, and Sin is confused with Error. It is believed that, if mind can dominate the flesh, then virtuous flesh can dominate mind: that belief can be enforced, and that legitimized murder can achieve Utopia.

The Dark Satanic Body, with its fallen Zoas and body-mind and subject-object divisions, both does and does not exist. As Frye remarks, Blake "not only rejects the duality of subject and object but attacks the far more difficult antithesis of being and non-being as well."[15] The attack on the being and non-being antithesis is the Incarnation, for in the New Testament the Dark Satanic Body comes into existence and is put off on the Cross at different points in a series of time, but in the Moment the creation and destruction of the Body are identical. The identity of being and non-being, or Incarnation, is also self-sacrifice, the entry into "the Void outside of Existence" which "becomes a Womb" when entered (M. 48-49. K 431). In poetry, even the non-existent must be given form:

Rintrah forces Satan to defend a lie if he will not defend the truth, so that he may be recognized as Negation. Threefold man, then, includes both existence and non-existence. He is neither wholly Negation nor wholly four-fold.

Human history is a cycle, for the Moment is a cycle and everything larger than the Moment is a creation of Los. The cycle is expansion and contraction: the Moment "equals a pulsation of the artery" (M. 30. K 412). But the expansion is greater than the contraction, being infinite: there are limits of contraction and opacity, but "there is no Limit of Expansion; there is no Limit of Translucence" (J. 42. K 485). Therefore, during the cycle of human history, the Contraries grow: they begin as Satan and Los and end as Fall and Apocalypse. The Negation between Fall and Apocalypse is the Dark Satanic Body of time and space, human history. Because expansion is greater than contraction, "poetry enlarges the circumference of the imagination," as Shelley says ("Defence." C 283). The Circumference is Eden: it "still expands going forward to Eternity" (J. 71. K 527). The Centre only seems to expand (J. 57. K 505). Truth has bounds, error none; but boundless Error is not the same as the infinite possibility of freedom, for Error is exactly what restrains freedom. Error is self-destruction in sympathy with Satan. The Incarnation prevents this sympathy. The Incarnation, then, is the creative act which upsets the Ulro equilibrium and sustains the heart beat of Orc (which makes apocalypse always possible), for this creative

act is the limitlessness of expansion opposed to limited contraction, the entering of eternity into the fallen world. Because the Divine Body is all which exists, Satan is dead, tyranny and the past are dead, and the infinite possibility of the future belongs to man. Man as the seed imprisoned in the Selfhood is self-imprisoned, for the Selfhood does not exist. Vision is concrete, universal, and, from the eternal point of view, uncreated: delusion is vague and incomplete and depicts man as a self-perpetuating seed imprisoned in the self-perpetuating natural world. The natural cycle is an analogy of the pulsation of the artery; but in the pulsation, the expansion (spring; the morning) is infinite and the contraction finite:

> For in this Period the Poet's Work is Done, and all the Great
> Events of Time start forth & are conciev'd in such a Period,
> Within a Moment, a Pulsation of the Artery.
> (M. 31. K 413.)

V

Besides the philosophy of rebellion, the doctrine that existence is perception is another fundamental point of agreement between Blake and Shelley. Because existence is perception, self-contempt is self-destruction. Moreover, shame, as we have seen, produces secrecy and therefore fetishism, for Luvah is not destroyed by Urizen but merely perverted, and attaches himself to the sign or symbol rather than the reality. Art then becomes "Fable or Allegory," rather than "Vision": a one for one Ratio between symbols rather than

"Eternal Vision or Imagination of All that Exists" (V.L.J. 68. K 637-38). Vision is the Divine Body, the identification of thought and image (of Spectre and Body), outside of which neither can exist. Allegory is the attempt to separate the Spectres from their bodies. Translation is similar to allegory:

> Sounds as well as thought have relation both between each other and towards that which they represent, and a perception of the order of those relations has always been found connected with a perception of the order of those relations of thoughts. . . . Hence the vanity of translation; it were as wise to cast a violet into a crucible that you might discover the formal principle of its color and odor, as seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower--and this is the burthen of the curse of Babel.
>
> ("Defence." C 280.)

Blake, too, believes that "the plant must spring again from its seed":

> . . . Astonishing indeed is the English Translation [of the New Testament], it is almost word for word, & if the Hebrew Bible is as well translated, . . . we need not doubt of its having been translated as well as written by the Holy Ghost.
>
> (Letter to James Blake, 30th January, 1803. K 865.)

Poems are human beings: if the reader attempts to separate the symbol from its meaning or extract the meaning from the poem, he separates himself from the poem, for the meaning separate from the symbol is not part of the poem. The doctrine that existence is perception is consequent to the Incarnation, for nothing can exist (be perceived) apart from the Divine Body.

History, as well as poetry, is affected by the problem of translation:

> Hence epitomes have been called the moths of just history;

they eat out the poetry of it.

("Defence." C 281.)

Public Records! As if Public Records were True! Impossible; for the facts are such as none but the actor could tell.

(Marg. Watson. 15-16. K 762.)

History is the record of experience and poetry is the recreation of experience: but the difference between history and poetry is superficial nevertheless. The identity of content and form in poetry means that the poet can see only what is visible, but Spectres of the Dead or abstract ideas are invisible:

> We see trees, houses, fields, living beings in our own shape, and in shapes more or less analogous to our own. These are perpetually changing the mode of their existence relatively to us. To express the varieties of these modes, we say, we move, they move; and as this motion is continual, though not uniform, we express our conception of the diversities of its course by, it has been, it is, it shall be. These diversities are events or objects and are essential, considered relatively to human identity, for the existence of the human mind. For if the inequalities produced by what has been termed the operations of the external universe were levelled by the perception of our being uniting and filling up their interstices, motion, and mensuration, and time, and space; the elements of the human mind being thus abstracted, sensation and imagination cease. Mind cannot be considered pure.
>
> ("A Treatise on Morals." C 184.)

Multiplicity is a necessary condition of the human mind. The body is necessary, but if the visionary is to transmit his vision to others, he must transform the Dark Satanic Body of the Many into the Divine Body of the One. Ultimately, then, poetry must destroy itself, for the One is not to be restricted by words. Infinite possibility cannot be defined. But because the part has unity equally with the whole, infinite possibility is not abstract, but can be embodied in an image. The image is

the Dark Satanic Body transformed: its meaning is infinite because not divorced from it.

The relationship between existence and non-existence is the relationship of the analogy to the imageless reality. The infinite possibility which is the expanding half of the cycle of the Moment is as the future to the present. It is the void outside existence which becomes a womb. On the subject of our knowledge of other minds, Shelley writes:

> The irres[is]tible laws of thought constrain us to believe that the precise limits of our actual ideas are not the actual limits of possible ideas; the law, according to which these deductions are drawn, is called analogy. . . .
> ("A Treatise on Morals." C 184.)

All knowledge is from sense experience except for future or possible knowledge, knowledge of the void outside experience, which is known by analogy. Jerusalem begins with the motto, "Moses and Jesus," written in Greek, the New Testament language. The Law is the analogy of the Gospel, and the incarnate God, who is everywhere, spans existence and non-existence:

> Jehovah is before, behind, above, beneath, around.
> . . . . . .
> Building the Body of Moses in the Valley of Peor, the Body Of Divine Analogy. . . .
> (J. 49. K 495-96.)

Not only the identity of content and form, but the importance of self-expression, is a consequence of the Incarnation. To exist is to perceive, but the existence of the Divine Body is in perceiving itself and thus avoiding sympathy with Negation. Shelley agrees thoroughly with Blake's belief that self-expression is a basic need. The poet is a lyre whose

melody is produced by the Intellectual Breeze of humanity, but he produces harmonies of his own individuality ("Defence." C 277). Sympathy is the essence of morality, and the desire to be perceived is the desire to exist and to perceive the reflection of the Epipsyche, the individual image of absolute perfection ("Essay on Love." C 170):

> But there is a great error in the world with respect to the selfishness of fame. It is certainly possible that a person should seek distinction as a medium of personal gratification. But the love of fame is frequently no more than a desire that the feelings of others should confirm, illustrate, and sympathize with our own.
> ("A Treatise on Morals." C 189.)

To attack the fame of a Divine Member is to attack the Divine Body:

> . . . The Worship of God is honouring his gifts
> In other men & loving the greatest men best, each according
> To his Genius which is the Holy Ghost in Man; there is no other
> God than that God who is the intellectual fountain of Humanity.
> He who envies or calumniates, which is murder & cruelty,
> Murders the Holy-one.
> (J. 91. K 557.)

Both in Shelley and in Blake, calumny is murder of the Divine Humanity, the object of all human love.

The importance of expression to Shelley and Blake is connected with their treatment of the will. Because there is no limit of expansion (because love can be infinitely divided, but hate cannot: "Lines to a Critic." W 356), there is no need to fear the Devourer: Milton annihilates Satan by sacrificing himself to Satan:

"Such are the Laws of Eternity, that each shall mutually

> "Annihilate himself for others' good, as I for thee.
> "Thy purpose & the purpose of thy Priests & of thy Churches
> "Is to impress on men the fear of death, to teach
> "Trembling & fear, terror, constriction, abject selfishness.
> "Mine is to teach Men to despise death & to go on
> "In fearless majesty annihilating Self. . . . "
> (M. 43. K 427.)

Expression is the search for sympathy: for that self-contemplation which is the Divine Body. Sympathy therefore is the vision of all which exists, and is good, rather than Moral Goodness or Will, which is evil. Indeed, vision or understanding is sacrificed to the will in the same way that Milton is sacrificed to Satan; Jesus' sacrifice is the sacrifice of the understanding to the will:

> There can be no Good Will. Will is always Evil; it is pernicious to others or suffering. If God is anything he is Understanding. He is the Influx from that into the Will.
> (Marg. Wisdom of Angels. K 736.)

The sacrifice of the understanding to the will takes place with the realization that the will is not free, but is merely the effect of motive; but the effect of this sacrifice is to destroy the power of the will (Q.M. "Notes." W 600). The understanding, then, by abandoning the idea of free-will, gains, for it can now observe without prejudice the relationship between itself as cause (motive) and the will as effect: that is, the "influx" from it "into the Will." The doctrine of Jesus, that benevolence and justice ought to regulate action, cannot be made to produce "any prescribed rule whereby, for its own sake, one action rather than another . . . should be preferred" ("The Assassins." C 145). "Jesus was all virtue, and acted

from impulse, not from rules" (M.H.H. K 191). To understand Necessity, then, is to destroy the antithesis of law and freedom. Life in the Moment acknowledges that the Eternal is mortal outside the moment and shuns mortality, and understands that life outside the moment is mechanism in serial time and acts from impulse.

In Blake and Shelley, the attitude to the will, the philosophy of revolution, the substitution of vision as understanding for moral virtue and of vision as hope and fear for fear of the future (expectation of future reward and punishment), and the doctrine of poetic allegory all contribute to the doctrine that religion is poetry. The philosophy of revolution claims that permanent religious institutions are opposed by nature to new religious revelations.[16] The distinction between vision and allegory (between the idea or image which liberates and the Ratio of signs which enslaves) produces the idea that religion is originally poetry, not a code of behaviour.[17] It is impossible in the fallen world to obey the Ten Commandments (B.U. viii. 4-5. K 232; "A Vindication of Natural Diet." C 86). Blake's "Forgiveness of Sins" is Shelley's Necessity: for the "Necessarian," "desert, in the present sense of the word, would have no meaning" (Q.M. "Notes." W 600). But the forgiveness of sins is more than the forgiveness of sinners: it is the realization that sin can be redeemed but error (faulty vision) cannot. The greatest men are visionaries: "Jesus & his Apostles & Disciples were all Artists" (Laocoon Group. K 582). The

Selfhood is the consequence, not of sin, but of error (of undeveloped sympathy): "selfishness is . . . the offspring of ignorance and mistake" ("A Treatise on Morals." C 189). Imagination, sympathy and love destroy error.[18] Error is obedience to the Selfhood:

> " . . . Self Righteousness . . . thinks it does God service, which God is Satan."
>
> (V.L.J. 92-95. K 651.)

> "Obedience . . . is only the pitiful and cowardly egotism of him who thinks that he can do something better than reason."
>
> (Q.M. "Notes." W 606.)

The attempt to enforce obedience is the grossest of errors, for "the origin of law . . . was the origin of crime" ("Essay on Marriage." C 215); all Penal Laws court Transgression & therefore are cruelty & murder" (Marg. Watson. K 763). The attempt of the science of space to dominate action is bound to fail, because the future is the time of infinite possibility.[19]

Shelley and Blake, then, are agreed on the principal consequences of the Incarnation and of self-sacrifice. The Incarnation is a revolution: God becomes a man and sin is redeemed; the Divine appears in forms which seem demonic to the weak senses of fallen man. Self-sacrifice, the destruction of the hard, opaque boundary and the entry into non-existence which becomes a revolution or new birth, results in new growth. Growth in knowledge is giving concrete form to abstract ideas, which do not exist without form. Negation or error is infinite until given form. Infinite possibility remains infinite when

[illegible] the consequence, not of [illegible], but of error [illegible]

[illegible] . . . the obligation of [illegible] [illegible] ("Freedom of Speech," p. 149).

[illegible] [illegible] [illegible] [

given form. That is, contraction is limited but expansion is not. (Human behaviour is infinitely variable; inhuman behaviour is restricted to patterns which are all too familiar.) Growth is vision: specifically, a vision of the Divine Humanity by the Divine Humanity. (Vision, self-sacrifice, and the Incarnation are essentially the same process.) The god-man's vision of himself involves a transformation of the Dark Satanic Body into the Divine Body: the human sees, and sympathizes with, human perfection. Calumny and hypocrisy are the obstacles to a vision of human perfection. Loving impulse is the inevitable consequence of such a vision; only when the head is the tyrant of the body is deception possible. It remains now to explore in more detail the Christ figure in Shelley.

5. THE CHRIST FIGURE IN SHELLEY

I

Poetry conveys the eternal through the temporal; it "strips the veil of familiarity from the world," but in order to do so it must clothe the Spectres:

> It arrests the vanishing apparitions which haunt the interlunations of life and, veiling them, or in language or in form, sends them forth among mankind, bearing sweet news of kindred joy to those with whom their sisters abide--abide, because there is no portal of expression from the caverns of the spirit which they inhabit into the universe of things. Poetry redeems from decay the visitations of the divinity in man.
>
> ("Defence." C 294-95.)

Poetry is the Incarnation of the divinity in man, which, without a body, would remain evanescent. Abstract ideas do not really exist; logic, the exercise of reason, compares words only; metaphysics, the exercise of imagination, is the science of the facts of the moral-material universe ("A Treatise on Morals." C 185). Metaphysics, or poetry, includes logic, the science of reason. But words are things, not facts. Facts are concepts, not words ("A Treatise on Morals." C 185):

> It is difficult to find terms adequate to express so subtle a conception as that to which the Intellectual Philosophy has conducted us. We are on that verge where words abandon us, and what wonder if we grow dizzy to look down the dark abyss of how little we know.
>
> ("Essay on Life." C 174.)

Visitations of divinity decay without words, but sometimes the necessary words are absent when the visitations are present.

The failure of language is most noticeable when the union of subject and object is carried forward to the One:

> The view of life presented by the most refined deductions of the intellectual philosophy is that of unity. Nothing exists but as it is perceived. The difference is merely nominal between those two classes of thought which are vulgarly distinguished by the names of ideas and of external objects. Pursuing the same thread of reasoning, the existence of distinct individual minds, similar to that which is employed in now questioning its own nature, is likewise found to be a delusion. The words I, you, they are not signs of any actual difference subsisting between the assemblage of thoughts thus indicated, but are merely marks employed to denote the different modifications of the one mind.
>
> ("Essay on Life." C 174.)

The One is not in language, but behind it; or, rather, it is ahead of language, for it is the infinite possibility of the future. But although the eternal is not the temporal, it is the seed within the temporal, for it is the function of "promoters of [transitory] utility" to "make space and give time" ("Defence." C 291-92). Expression is crucial, even the expression of despair:

> Los built the stubborn structure of the Language, acting against
> Albion's melancholy, who must else have been a Dumb despair.
>
> (J. 40. K 483.)

To hide despair rather than expressing it is to covet jealously what no one desires:

> To sit and curb the soul's mute rage
> Which preys upon itself alone:
> To curse the life which is the cage
> Of fettered grief that dares not groan,
> Hiding from many a careless eye
> The scornèd load of agony. . . .
>
> ("To Mary Wollstonecraft Godwin." W 342.)

Without Contraries is no progression; poetry "subdues to union, under its light yoke, all irreconciliable things" ("Defence." C 295). The temporal and the eternal, though irreconciliable, are included in all existence, which is the eternal One.

Poetry owes its central position in the arts to the importance of expression. In Blake, poetry is between, and includes, time (music) and space (painting). Art as representation is not reality but the expression of reality. Art as medium is a portion of reality used to express the rest.[1] If the medium is a very small portion of reality, representation will be inhibited. But the medium of poetry is a large portion of reality, for it is systematically related to the whole of reality, or mind; language is:

> arbitrarily produced by the imagination and has relation to thoughts alone; but all other materials, instruments, and conditions of art have relations among each other which limit and interpose between conception and expression. ("Defence." C 279-80.)

The sculptor's stone cannot be used as a medium to represent stone, but language can. The One cannot represent itself; Necessity, existence itself, "mother of the world," is no independent Female Will, but depends upon the artist for her existence.

Necessity, of course, contains not only the eternal Contraries but the Negation, the tyrants and priests who refuse to defend truth and must be forced to defend a lie. Fatalism is a lie; the result of the confusion of past and future among "the savage and illiterate," it breeds the ideas

of remorse and revenge, which are supported by the priests. It is the confusion of the past and the future which:

> distinguishes the doctrine of philosophic necessity from fatalism; . . . from that liberty or indifference, to which the abstract liability of irremediable actions is attached, according to the notions of the vulgar.
>
> This is the source of the erroneous excesses of remorse and revenge; the one extending itself over the future, and the other over the past; provinces in which their suggestions can only be the sources of evil.
>
> ("Essay on the Punishment of Death." C 157.)

Remorse extended into the future becomes "a resolution to act more wisely and virtuously in future" (C 157); revenge extended into the past disappears and is replaced by forgiveness. Fatalism and the doctrine of punishment for sin are essentially the same thing: an attempt to limit Necessity, the infinite possibility of the future:

> Los cries: "No Individual ought to appropriate to Himself
> "Or to his Emanation any of the Universal Characteristics
> "Of David or of Eve, of the Woman or of the Lord,
> "Of Reuben or of Benjamin, of Joseph or Judah or Levi.
> "Those who dare appropriate to themselves Universal Attributes
> "Are the Blasphemous Selfhoods, & must be broken asunder."
>
> (J. 90. K 556.)

Priesthood is founded upon the Selfhood's claims of Universal poetic images as the exclusive property of its own institution. These images are members of the Divine Body, not of the Selfhood. The Palace of Virtue "mocks all human grandeur" (Q.M. ii. 58. W 6); grandeur is not human. Priests attempt to create human grandeur even while they deny humanity: from the Contraries they make an abstraction, namely, that what is good and evil relative to their time and space is good and evil in

Eternity; that is, they assert that difference implies superiority and inferiority:

> . . . To assert that the Creator is the author of all good, and the creature the author of all evil, is to assert that one man makes a straight line and another a crooked one, and that another makes the incongruity.
> ("A Refutation of Deism." C 122.)

Poetry, lifting the veil of familiarity, opposes the attempt to limit the future by interpreting present misery as universal evil and as the punishment of sinners:

> How wonderful! that even
> The passions, prejudices, interests,
> That sway the meanest being--the weak touch
> That moves the finest nerve
> And in one human brain
> Causes the faintest thought, becomes a link
> In the great chain of Nature!
> (Q.M. ii. 102-08. W 7.)

The Divine Body is both above and beneath:

> Spirit of Nature! here--
> In this interminable wilderness
> Of worlds, at whose immensity
> Even soaring fancy staggers,
> Here is thy fitting temple!
> Yet not the lightest leaf
> That quivers to the passing breeze
> Is less instinct with thee;
> Yet not the meanest worm
> That lurks in graves and fattens on the dead,
> Less shares thy eternal breath!
> (Q.M. i. 264-74. W 5-6.)

Poetry takes on the veil of language that it may lift the veil of familiarity from life; but if the Divine Body is infinite possibility, the Incarnation must take place continually:

> All high poetry is infinite; it is as the first acorn, which contained all oaks potentially. Veil after veil may be undrawn and the inmost naked beauty of the meaning never exposed.
> ("Defence." C 291.)

. . . To secure them [the rights] governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.

"Existence itself" is an "essence which is the medium and receptacle of objects" ("Essay on the Punishment of Death." C 155); this essence is motion is Mutability:

> Man's yesterday may ne'er be like his morrow;
> Nought may endure but Mutability.
> ("Mutability." W 343.)

The source of the Nile is found:

> Where Frost and Heat in strange embraces blend
> On Atlas. . . .

The Nile is as old as Atlas (and his brothers Orc and Prometheus), and floods "Egypt's land of Memory," causing everywhere:

> soul-sustaining airs and blasts of evil,
> And fruits and poisons. . . .
> Beware, O Man! for knowledge must to thee
> Like the great flood to Egypt ever be.
> ("Sonnet: To the Nile." W 357.)

Happiness is transitory and unattainable by effort of will. The voyager finds that:

> . . . the dim low line before
> Of a dark and distant shore
> Still recedes, as ever still
> Longing with divided will
> But no power to seek or shun,
> He is ever drifted on
> O'er the unreposing wave
> To the haven of the grave.

The attempt to steal power therefore destroys human nature:

> . . . Human forms,
> Like pollution-nourished worms,
> To the corpse of greatness cling,
> Murdered, and now mouldering.
> ("Lines Written among the Euganean Hills." 19-26,146-49. W 358-59,360.)

But light, or vision, is power:

> . . . Power in likeness of the Arve comes down
> From the ice-gulfs that gird his secret throne,

> Bursting through these dark mountains like the flame
> Of lightning through the tempest!
> ("Mont Blanc." 16-19. W 347-48.)

The difference between vision and the power that corrupts is that tyranny is the search for happiness through power but vision is power attained through the love of beauty. For not only action and belief, but love also, is subject to Necessity: "Love is inevitably consequent upon the perception of loveliness" (Q.M. "Notes." W 600,601,597). Love and vision, therefore, are virtually the same:

> . . . The love from Petrarch's urn
> Yet amid yon hills doth burn,
> A quenchless lamp, by which the heart,
> Sees things unearthly. . . .
> ("Euganean Hills." 200-03. W 360.)

Pain and pleasure are "objects of universal pursuit and flight"; therefore:

> Poetry is ever accompanied with pleasure: all spirits upon which it falls open themselves to receive the wisdom which is mingled with its delight.
> ("Defence." C 281.)

The intellectual philosophy shows that happiness, rather than the distinction between the subjective and the objective, is often the criterion of reality: "hallucinations, dreams, and the ideas of madness" are not "invariably subservient to the security and happiness of life" ("A Treatise on Morals." C 183).

But although love draws the individual into vision, vision is not blissful safety, and the moment of vision fades rapidly. Therefore this moment becomes "the mediator and the redeemer, Time" ("Defence." C 295): a dying Eternity giving

meaning to linear time. A poem is "the very image of life expressed in its eternal truth" because it is subject to "the unchangeable forms of human nature as existing in the mind of the creator, which is itself the image of all other minds" ("Defence." C 281). Despite its impermanence, Intellectual Beauty gives "grace and truth to life's unquiet dream" ("Hymn to Intellectual Beauty." iii. W 346). Religion is the result of human attempts to explain the impermanence of beauty (iii), for the desire to make Mutability permanent is the desire for immortaility and omnipotence (iv). The desire for immortality is largely misguided:

> Time is our consciousness of the succession of ideas in our mind. . . . If, therefore, the human mind by any future improvement of its sensibility[2] should become conscious of an infinite number of ideas in a minute, that minute would be eternity. I do not hence infer that the actual space between the birth and death of a man will ever be prolonged; but that his sensibility is perfectible. . . . (Q.M. "Notes." W 607.)

The love of the sexes affords a paradise on earth: the projection on the beloved of the "soul within our soul that describes a circle around its proper paradise which pain, and sorrow, and evil dare not overleap" ("Essay on Love." C 170). In the religion of love recorded in Dante and Petrarch:

> it was as if the statues of Apollo and the Muses had been endowed with life and motion and had walked forth among their worshippers; so that the earth became peopled by the inhabitants of a diviner world. . . . A paradise was created as out of the wrecks of Eden. ("Defence." C 289.)

Of course, instead of being our consciousness of the succession of ideas, time can be "measured and created by the vices and

the miseries of men" ("The Assassins." C 149). But:

> the coldest slave of custom cannot fail to recollect some few moments in which the breath of spring or the crowding clouds of sunset, with the pale moon shining through their fleecy skirts, or the song of some lonely bird perched on the only tree of an unfrequented heath, has awakened the touch of nature.
> ("The Assassins." C 147.)

But if all time is one moment, nevertheless the moment is expansion: the poet's "thoughts are the germs of the flower and the fruit of latest time" ("Defence." C 279). These germs are buried in the Selfhood: self is "an atom to a universe" ("Defence." C 294). But before the Selfhood can be cast into itself (the "amorphous Deep": Adonais. iii. W 309) for ever, it must take on recognizable form. Until then it is amorphous: as the Spectre in Blake is a disembodied lust, so, in Shelley, the tyrant is a disembodied sneer ("Sonnet.--Ozymiandas." W 356). Tyranny hides itself in a mixture of good and evil:

> Tyranny entrenches itself within the existing interests of the most refined citizens of a nation and says, "If you dare trample upon these, be free." Though this terrible condition shall [sic] not be evaded, the world is no longer in a temper to decline the challenge.
> ("A Philosophical View of Reform." C 236.)

The vagueness of tyranny connects it with chaos. Shelley calls tyrants "anarchs" (H. 318. W 327); it is at night (the time of tyranny) that chaos invades the earth and walks in the storm ("Passage of the Apennines." W 357-58). It is only when one tyrant is threatened, and in him the system of tyranny, that tyrants show their true form, for at that time they forget their mutual rivalries and band together to support the system

(F.R. K 172-73; R.I. X. vii. W 118-19; C. II. ii. 29-40, IV. i. 106-12. W 222,234; H. 318-20. W 327). The tyrant's myth, "God" or Nobodaddy, is also elusive: "God" is a word invented by those who wish to disguise their ignorance of causes and essences:

> God is represented as infinite, eternal, incomprehensible; he is contained under every predicate in non that the logic of ignorance could fabricate.
>
> (Q.M. "Notes." W 603.)

The onus of reform rests on the tyrant; similarly:

> God is an hypothesis, and, as such, stands in need of proof; the onus probandi rests on the theist.
>
> (Q.M. "Notes." W 602.)

Ignorance, then, retreats behind negatives:

> The misguided imaginations of men have rendered the ascertaining of what is not true the principal direct service which metaphysical enquiry can bestow upon moral science.
>
> ("A Treatise on Morals." C 186.)

The "idiot Questioner . . . publishes doubt & calls it knowledge" (M. 48. K 430):

> Establishment of Truth depends on destruction of Falshood continually,
> On Circumcision, not on Virginity, O Reasoners of Albion!
>
> (J. 55. K 503.)

Because Negation is indefinite, it must derive its power from something else: "what is Good must succeed first or last, but what is bad owes success to something beside or without itself, if it has any" (Letter to Hayley, 25th November, 1805. K 909). "Truth can reason, and falsehood cannot" ("An Association of Philanthropists." C 65). Virtue and truth are eternal, and evil is temporal:

> . . . No act of a national representation can make anything wrong which was not wrong before; it cannot change virtue and truth, and for a very plain reason: because they are unchangeable.
>
> ("An Address to the Irish People." C 44.)

It is when evil seems to triumph most that its destruction becomes most certain, for it loses its invisibility and leaves traces:

> Invisible Corruption waits to trace
> His extreme way to [Death's] dim swelling-place.
>
> (Adonais. viii. W 309.)

Corruption is not visible until it has corrupted.

II

Shelley and Blake reject the doctrine that God is the sum of good and man of evil. The idea of the Devil (diabolos, Accuser: "Essay on the Devil and Devils." C 268) may be an attempt to mitigate the cruelty of the doctrine of God's accusation of sin, but if so it is a failure, for:

> In this view [the Devil] is at once the informer, the attorney general, and the jailor of the celestial tribunal. It is not good policy, or at least cannot be considered as constitutional practice, to unite these characters.
>
> ("Essay on the Devil and Devils." C 269.)

The Negation which attributes its accusing and punishing propensities to the Contrary or Adversary is the accuser of Jesus, who "was sacrificed to the honor of that God with whom he was afterwards confounded" (Q.M. "Notes." W 604). Jesus destroys the Selfhood,[3] but the Negation makes it appear that Jesus destroys himself rather than sacrificing the Selfhood. There are two primary concepts of God: Nobodaddy ("To Nobodaddy."

K 93), the God of the religious institution, and the Divine Humanity, the God of the prophet. Because society rejects the Divine Humanity, the prophet is forced to take strong measures:

> I then asked Ezekiel why he eat dung, & lay so long on his right & left side? he answer'd, "the desire of "raising other men into a perception of the infinite. . . ."[4]
> (M.H.H. K 186.)

The Christ figure in Shelley is divided among Acteon, Adonis, and Prometheus. "Art can never exist without Naked Beauty displayed" (The Laocoon Group. K 581), but Acteon's crime is that he "gazed on Nature's naked loveliness":

> . . . And now he fled astray
> With feeble steps o'er the world's wilderness,
> And his own thoughts, along that rugged way,
> Pursued, like raging hounds, their father and their prey.
> (Adonais. xxxi. W 313.)

Jesus has met the same fate: the institution has caused his words to outlive him and destroy his spirit (P.U. I. 548-49. W 174). The Christian, therefore, under the power of the Accuser, allows his acts to stand over him and judge him. But terror is not appeased by self-torture:

> In each human heart terror survives
> The ruin it has gorged. . . .
> (P.U. I. 618-19. W 175.)

Acteon has close affinities with Albion under the domination of perverted Luvah, who hides in the Tharmas-cloud of Albion's self-love and self-contempt. The Poet of Alastor, in particular, shows these affinities. He refuses the human sympathy he attracts:

> He lived, he died, he sung in solitude.
> Strangers have wept to hear his passionate notes,
> And virgins, as unknown he passed, have pined
> And wasted for fond love of his wild eyes.
> (Alastor. 60-63. W 34.)

Luvah takes revenge:

> The spirit of sweet human love has sent
> A vision to the sleep of him who spurned
> Her choicest gifts. He eagerly pursues
> Beyond the realms of dream that fleeting shade;
> He overleaps the bounds. Alas! alas!
> Were limbs and breath and being intertwined
> Thus treacherously?
> (Alastor. 203-09. W 36.)

The pursuit of the vision sent by the outraged and perverted "spirit of sweet human love" leads the Poet to ruin in union with his soul or epipsyche, which destroys him as the hounds destroy Acteon.

The woman in the vision is a reaction against the Poet's dominant intellect, and, at the same time, a projection of his own soul; she is, then, perverted Luvah concealed in the self-love and self-contempt of Tharmas. The Poet has rejected harmony (the solace of the "Arab maiden" and of the "youthful maidens taught by nature" who understand him despite the terror he arouses in children). The woman in the vision, then, is the harmony he has rejected: her music is a "strange symphony." But she is sinister: her voice is "woven" and traps "his inmost sense" in a "many-coloured" veil; the Poet is feverishly aware of her pulsing blood; her lips are pale and her hair[4] is black and floating (155-80. W 35). She creates discord rather than harmony. The Poet is split in two and pulls himself through the

world as a serpent drags an eagle through the sky (227-31. W 36). The harmonious swans have serpentine necks (282-83. W 37).

The Poet is split in two: the serpent and the eagle, the rebel and the tyrant. Orc (Demogorgon) drags the tyrant Urizen (Jupiter) down. The Poet is both the doomed ego and the avenging woman, for her voice is "like the voice of his own soul" (153. W 35). As the egotist who refuses human sympathy and isolates himself from the Divine Body, he is Albion worshipping his watery shadow Tharmas. The serpent-image is repeated many times throughout the poem (227-32. W 36; 282-83, 323-25. W 37; 438-40,444-45. W 39; 579,609. W 41; 659-61. W 42); eventually, the Poet comes face to face with himself, seen between the serpent's folds:

> His eyes beheld
> Their own wan light through the reflected lines
> Of his thin hair. . . .
>
> (469-71. W 39.)

Tharmas' self-love is not far from self-contempt and remoreseful self-destruction. The reflected eyes gradually become "two lessening points of light" (654. W 42) and the pulse flutters out. As the Poet comes closer to his death, he gradually assimilates the woman of the vision, who is his own soul, into his body: when death presents its "shadowy lure," with "doubtful smile mocking its own strange charms":

> Startled by his own thoughts, he looked around.
> There was no fair fiend near him, not a sight
> Or sound of awe but in his own deep mind.
>
> (294-98. W 37.)

From now on, his awe of the fair fiend decreases. She is the

product of the depths of the watery mind. The Poet's voyage on the ocean of the mind is successful, for it leads him to the source of life itself (502-05. W 40). The Grave, then, is both Contrary and Negation. The self-destruction of Tharmas, torn between serpent and eagle, Luvah and Urizen, contains the seeds of the birth of imagination. The epipsyche is losing its mystery. The Earth, unveiled by man, no longer keeps secrets, and invites Heaven to submit to the same unveiling (P.U. IV. 422-23. W 203). The death of the Alastor poet, then, is ambiguous; it is both the death of the Selfhood and the death of the poet whose blood:

> . . . ever beat in mystic sympathy
> With Nature's ebb and flow. . . .
> (652-53. W 42.)

The ambiguity of the Poet's death in Alastor gives emphasis to both the tragic and the apocalyptic viewpoints. Death is an analogy of apocalypse, as corporeal war is an analogy of mental war. The function of the poet is to transform the analogy into the reality; the poet is an alchemist ("Defence." C 295), and Asia, the epipsyche or Emanation of Prometheus, is a "transforming presence" (P.U. I. 832. W 178). When the transformation has occurred, "every thing that lives is Holy" (M.H.H. K 193); as Mrs. Shelley says, in her Note on Prometheus Unbound, "Shelley believed that mankind had only to will that there should be no evil, and there would be none." Reality is in the imagination. Alastor contains much apocalyptic imagery: for instance, dark prophetic domes (43,87-92.

. . . .

W 34; 145-49. W 35; 305-07. W 37; 363-64. W 38; 426-35. W 39; 552-53. W 41; 637. W 42), light-shade contrasts representing the union in poetry of irreconciliable Contraries (420,422,435, 455-56. W 39), and the union of earth and sky which takes place also in the last act of Prometheus Unbound:

> . . . Far below,
> Like clouds suspended in an emerald sky,
> The ash and the acacia floating hang. . . .
> (435-37. W 39.)

But hope disappears and old age succeeds (524-39. W 40). Ruin has prepared for the atoning death of a King (618-24. W 42). The world is governed by a cruel God on whom magic has no effect (672-86. W 42). "Lift Not the Painted Veil" (W 363) is Alastor in miniature: the poet chooses to remain passive before the challenge to action presented by the "Twin Destinies," Fear and Hope.

The Poet of Alastor is destroyed, like Narcissus, by his own image: a fate identical with Acteon's. The mirror is an important symbol in Shelley, not because art is an (inferior) mirror-image of nature or the ideal order, but because what is only a mirror from the fallen viewpoint is a lamp from the risen viewpoint. The imagination is not a mirror, but existence itself. The separation of man from his image is due to the tyranny of Luvah and Urizen. The repression of Luvah releases:

> . . . the black, stagnant, venomous hatred which priests in common with eunuchs seek every opportunity to wreak upon the portion of mankind exempt from their own unmanly disqualifications. . . .
> ("A Philosophical View of Reform." C 237.)

At the same time, much of human life becomes unconscious:

> Spirit of Nature! thou
> Life of interminable multitudes;
> Soul of those mighty spheres
> Whose changeless paths through Heaven's deep
> silence lie;
> Soul of that smallest being,
> The dwelling of whose life
> Is one faint April sun-gleam;--
> Man, like these passive things,
> Thy will unconsciously fulfilleth;
> Like theirs, his age of endless peace,
> Which time is fast maturing,
> Will swiftly, surely, come;
> And the unbounded frame which thou pervadest,
> Will be without a flaw
> Marring its perfect symmetry!
> (Q.M. iii. 226-40. W ll.)

III

Blake typically describes the Incarnation as being everywhere in space. Shelley describes Necessity this way, but the Christ figure in Shelley is, rather, everywhere in time. The hoary-headed youth, for example, takes neither side in the conflict of age and youth. He is prematurely aged because he is not well equipped to survive the fallen world of mortality:

> They die--the dead return not. Misery
> Sits near an open grave and calls them over,
> A Youth with hoary hair and haggard eye.

Misery is the true self of the poet; grief alone is eternal, and happiness is transitory:

> Misery, my sweetest friend, oh, weep no more!
> Thou wilt not be consoled--I wonder not!
> For I have seen thee from thy dwelling's door
> Watch the calm sunset with them, and this spot
> Was even as bright and calm, but transitory,--
> And now thy hopes are gone, thy hair is hoary. . . .

("Death." W 355.)

The hoary-haired youth is injured by his knowledge:

> Life and the world, or whatever we call that which we are and feel, is an astonishing thing. The mist of familiarity obscures from us the wonder of our being. We are struck with admiration at some of its transient modifications, but it is itself the great miracle. . . . Life, the great miracle, we admire not, because it is so miraculous. It is well that we are thus shielded by the familiarity of what is at once so certain and so unfathomable from an astonishment which would otherwise absorb and overawe the functions of that which is its object.
>
> ("Essay on Life." C 172.)

Or, if the visionary is not aged prematurely, he alone is mature among aborted seeds:

> . . . The life of a man of virtue and talent, who should die in his thirtieth year, is with regard to his own feelings longer than that of a miserable priest-ridden slave who dreams out a century of dulness.
>
> (Q.M. "Notes." W 608.)

The youth in whom genius and death contend is like a cloud in which light and wind conflict: the wind, of course, wins, and the cloud darkens ("The Sunset." 1-4. W 345). For the special quality of the Christ figure is that he has no Selfhood or individual power, but is:

> A love in desolation masked;--a Power
> Girt round with weakness;
> . . . . . .
> It is a dying lamp, a falling shower,
> A breaking billow;--even whilst we speak
> Is it not broken?

Urania mourns Adonais:

> Why didst thou leave the trodden paths of men
> Too soon, and with weak hands though mighty heart
> Dare the unpastured dragon in his den?
> Defenceless as thou wert, oh, where was then
> Wisdom the mirrored shield, or scorn the spear?
>
> (Adonais. xxxii, xxvii. W 313, 312.)

~~(Adonais. xxxii,xxvii. W 313,312.)~~

The poet's power is in his heart, not his hands; that is, he has no power of his individual Selfhood: all his power is eternal:

> The advocates of free-will assert that the will has the power of refusing to be determined by the strongest motive, but the strongest motive is that which, overcoming all others, ultimately prevails. . . . But it is equally certain that a man cannot resist the strongest motive as that he cannot overcome a physical impossibility.
> (Q.M. "Notes." W 600.)

Physical age is immaterial to the Christ figure: the old man in the prose fragment "The Colosseum" is "that venerable form, at once majestic and defenceless" (C 228). The Ahasuerus of Hellas is both older than time and younger than the moment. The equivalent in Shelley to the dead Selfhood on the Cross in Blake is the body as empty tomb, the "tomb" of the "dead self" ("The Sunset." W 346).

Not only is the Christ figure both young and old, he is both solitude and sympathy. Prometheus is an example, for he addresses Jupiter as:

> Monarch of . . . all Spirits
> But One, who throng those bright and rolling
> worlds
> Which Thou and I alone of living things
> Behold with sleepless eyes!
> (P.U. I. 1-4. W 165.)

Laon, who is Rintrah, allows himself, though innocent, to be pierced, so that Satan may not become an Eternal Death and revenge continue indefinitely (M. 12. K 387; R.I. V. viii-xi. W 31). Laon bleeds, but it is the murderers who grow pale:

his blood is a "vital flood"[5] which has "irresistible eloquence" (is the flow of Necessity). The poet is isolated and sympathetic at once, for he can be judged only by his equals, but in the mean time can affect his imaginative inferiors "in a divine and unapprehended manner, beyond and above consciousness." The poet is a nightingale, who:

> . . . sits in darkness and sings to cheer its own solitude with sweet sounds; his auditors are as men entranced by the melody of an unseen musician, who feel that they are moved and softened, yet know not whence or why.
> ("Defence." C 282.)

Without sympathy, isolation is death: the parody of Prometheus, the sole rebel, is the sole survivor of war:

> The ruins of Jerusalem lay defenceless and uninhabited upon the burning sands; none visited, but in the depth of solemn awe, this accursed and solitary spot. Tradition says that there was seen to linger among the scorched and shattered fragments of the temple, one being, whom he that saw dared not to call man, with clasped hands, immovable eyes, and a visage horribly serene.[6]
> ("The Assasins." C 146.)

Prometheus the Titan or god-man is unique because he is the central representation of human revolt and divine-human redemption. Adonais was great enough to be singled out for attack like Prometheus:

> . . . Happier they their happiness who knew,
> Whose tapers yet burn through that night of time
> In which suns perished; others more sublime,
> Struck by the envious wrath of man or God,
> Have sunk, extinct in their refulgent prime. . . .
> (Adonais. v. W 309.)

Poetry is a Promethean thief:

> What were virtue, love, patriotism, friendship; what were the scenery of this beautiful universe which we inhabit; what were our consolations on this side of the grave and

> what were our aspirations beyond it, if poetry did not ascend to bring light and fire from those eternal regions where the owl-winged faculty of calculation dare not ever soar?
>
> ("Defence." C 293-94.)

"Happiness is the sole end of . . . all . . . sciences" (Q.M. "Notes." W 598); the "universal distinction of slaves" is that they "despise human life and human suffering" ("A Philosophical View of Reform." C 253). Prometheus therefore does not despise his suffering: "pain" is his "element" (I. 477. W 173) and happiness is his sole end.

At the beginning of Prometheus Unbound all that exists is human rebellion. At first, all that separates Prometheus and Jupiter is that the one suffers and the other inflicts suffering: the Phantasm of Jupiter is proud, calm and strong, and cruel, and he inflicts suffering (I. 236-39. W 168); Prometheus is proud, calm and strong, and cruel, and he suffers. However, even this difference disappears. Prometheus summons the Phantasm so that nothing "of that which may be evil" may "pass again" his "lips" (I. 218-20. W 168), but he does not escape responsibility for uttering the curse a second time, for the Phantasm is possessed, and speaks involuntarily (I. 254. W 169). During the recital of the curse, then, Prometheus and Jupiter are one; indeed, the very words of the curse show Prometheus to be the tyrant who condemns himself to torture:

> On me and mine I imprecate
> The utmost torture of thy hate;
> And thus devote to sleepless agony,
> This undeclining head while thou must reign on high.
>
> (I. 278-81. W 169.)

Prometheus assigns to Jupiter the fate of Christ, "a crown of pain" (I. 290. W 169) and the same self-destruction of which Prometheus is guilty (I. 293-95. W 169). All that exists is the relationship of Jupiter and Prometheus: all else is desert and the imagery of amputation: "eyeless in hate"; "the wingless, crawling hours"; "the Sun walks burning without beams" (I. 9,48, 65. W 165-66). The god-man Prometheus cannot understand the language of the earth, which is known "only to those who die," that is, to those who are Generated (I. 151. W 167). Moreover, Prometheus and Jupiter are identical (Jupiter is the will of Prometheus and Prometheus is will personified); Prometheus would never have come into existence had he not rebelled and become what he rebelled against:

> O'er all things but thyself I gave thee power,
> And my own will.
>
> (I. 273-74. W 169.)

When Mercury suggests that Prometheus "let the will kneel" within his "haughty heart" (I. 378. W 171) he is really suggesting that Prometheus annihilate both Jupiter and himself.

Mercury persists in his attempt to destroy Prometheus: he subjects him to Acteon's test, and unleashes the Hounds of Hell to torture and judge him. But Prometheus realizes that the first sin--establishing his own will separate from God's--is also his own origin. He does not exist apart from that separate will, that sin. To shrink from his dark side, as Acteon does, would therefore be suicide. "Pain is my element," says Prometheus, but his meaning is ambiguous: he both inflicts

and suffers pain, as he now knows. He is in sympathy with the hounds:

> I weigh not what ye do, but what ye suffer,
> Being evil.
>
> (I. 480-81. W 173.)

Eventually, by identifying himself completely with their purpose, he is able to dismiss them entirely:

> Thy words are like a cloud of wingèd snakes;
> And yet I pity those they torture not.
>
> (I. 632-33. W 175.)

As he says, he controls his own hell, as Jove rules over his:

> [I am] king over myself, and rule
> The torturing and conflicting throngs within,
> As Jove rules you when Hell grows mutinous.
>
> (I. 492-94. W 173.)

Having assimilated his own hounds, instead of allowing them to devour him, he is now ready for union with his goddess.

But if Prometheus' rebellion is the creation of existence itself, it is also an attack on the dichotomy of existence and non-existence. That is: as soon as it becomes clear that the will (revolt) of Prometheus is all which exists, the Contraries and Negation begin to appear. For the Ulro equilibrium of Prometheus and Jupiter is not a revolution:

> Without Contraries is no progression. Attraction and Repulsion, Reason and Energy, Love and Hate, are necessary to Human existence.
>
> (M.H.H. K 181.)

The Contraries, contraction and expansion (division and unity, Fall and Regeneration), are the two poles of the pulsation of the artery--of the heartbeat of Universal Pan (W.A. xi. W 274) or Orc (F.Z. v. K 300)--which is life or time. The Moment

is a revolution: Prometheus' trust in the revolution of time is indefatigable:

> Mercury
> Yet pause, and plunge
> Into Eternity, where recorded time,
> Even all that we imagine, age on age,
> Seems but a point, and the reluctant mind
> Flags wearily in its unending flight,
> Till it sink, dizzy, blind, lost, shelterless;
> Perchance it has not numbered the slow years
> Which thou must spend in torture, unreprieved?
>
> Prometheus
> Perchance no thought can count them, yet they pass.
> (I. 416-24. W 171-72.)

Because existence is a cycle, then, there is a tyrant, and all tyrants are Negation:

> Evil minds
> Change good to their own nature. I gave all
> He has; and in return he chains me here. . . .
> (I. 380-82. W 171.)

The eternal lamp of the mind is mirrored in time and space. The six prophetic Spirits who follow the hounds of Hell tell Prometheus that he will kill Death, invincible though Death be:

> Thou shalt quell this horseman grim,
> Woundless though in heart or limb.
> (I. 787-88. W 177.)

The certainty of Prometheus' destiny, to kill Death, is mirrored by the certainty of the coming spring (I. 790-800. W 178). Spring and dawn represent the expanding half of the cycle, which is infinite. The contracting half is limited: although the eagle-serpent conflict recurs "oft in cycles," the eagle's victory is the sign of its permanent defeat

(R.I. I. xxxii,xxiv. W 56). Gold rules "all earthly things but virtue" (Q.M. V. 61-63. W 16):

> True Love in this differs from gold and clay,
> That to divide is not to take away.
> (Epipsychidion. 160-61. W 301.)

If the "polluting multitude" went to Paradise, "they, not it, would change" ("Euganean Hills." 354-61. W 362.) The expansion of the cycle is infinite possibility; its contraction is always at least the preservation of life.

Often Shelley uses the natural cycle as an image of futility:

> All things that move and breathe with toil and sound
> Are born and die, revolve, subside and swell,
> Power dwells apart in its tranquillity,
> Remote, serene, and inaccessible. . . .
> ("Mont Blanc." 94-97. W 349.)

Adonais, in particular, makes use of this contrast between Necessity and the natural cycle, associated with Adonis. Adonais is still dead when spring returns:

> Ah woe is me! Winter is come and gone,
> But grief returns with the revolving year;
> The airs and streams renew their joyous tone;
> The ants, the bees, the swallows reappear. . . .
> (xviii. W 311.)

Consciousness dies, but unconscious life renews in cycles:

> Nought we know dies. Shall that alone which knows
> Be as a sword consumed before the sheath
> By sightless lightning? the intense atom glows
> A moment, then is quenched in a most cold repose.
> (xx. W 311.)

But the atom and the moment are all that exist. It is false to say that "nought we know dies," for consciousness alone exists (H. 785. W 334). The sword is not consumed, for it is

the lightning, which is not sightless:

> Poetry is a sword of lightning, ever unsheathed, which consumes the scabbard that would contain it.
> ("Defence." C 285.)

The Divine Humanity casts off all mortality:

> He has outsoared the shadow of our night;
> Envy and calumny and hate and pain,
> And that unrest which men miscall delight,
> Can touch him not and torture not again;
> From the contagion of the world's slow stain
> He is secure, and now can never mourn
> A heart grown cold, a head grown gray in vain. . . .
> . . . . . .
> He lives, he wakes--'t is Death is dead, not he. . . .
> (Adonais. xl-xli. W 314.)

Reality is mental:

> He is made one with Nature: there is heard
> His voice in all her music,
> . . . . . .
> where'er that Power may move
> Which has withdrawn his being to its own. . . .
> (xlii. W 314-15.)

Death is the image of apocalypse for only in death is the poet's consciousness (embodied in his creations or emanative acts) completely free of unconscious ties to mortality, and wholly joined to Necessity.

The One is visible only as the Many: the poet veils the abstract idea in order to unveil reality. As in Blake, the Incarnation is essential; expression is essential. Words are things with the same status as all other things in the moral-material universe. Facts are concepts. The ultimate concept is inexpressible, but its visitations in time and space must be expressed in language or must be lost. For reality does not express itself; the Mother of the World is not a Female Will in

Shelley any more than in Blake. And, on the other hand, the Selfhood, the offspring of Nature, has no individual power separate from Necessity: religions do not have exclusive possession of universal images. The grandeur of the institution is not human. Relative good and evil are not eternal. The Incarnation must take place continually, and veil after veil be stripped away. The only immutable thing is Mutability, as, in Blake, the only permanence is death. Relative happiness and unhappiness cannot be wrenched from Necessity; true power is the vision of Power itself. That is, happiness is not achieved through freedom of the will, but through the involuntary love of beauty; and, though beauty and joy are transitory, the moments in which they are incarnate give meaning to life. For the poet's mind is the image of all other minds: the moment of vision is identical with all other moments. But Necessity appears in time and space as Mutability: the Moment is continual expansion, or casting out of Negation.

The Poet of Alastor, like Prometheus, is crucified between a serpent and an eagle, but unlike Prometheus he rejects the serpent and dies. The serpent is Good in an evil world: love repressed and perverted. The elements of the fallen world are analogies of the unseen reality. Death is an analogy of apocalypse; Demogorgon is an analogy of the cyclical renewing power of Luvah, sex and revolution. Revolution is incarnation: Necessity is the infinite mechanics of the stars and the meanest worm. The poet is everywhere in time: an aged youth.

Premature age is caused by the survival problem of the visionary and by his superior ability to live. (When Luvah is in the place of seed, the visionary is not a seed.) The aged youth is identical with eternal power and therfore lacks temporal power. Because he is powerless, that is, innocent, when he sacrifices himself to the revenge cycle he stops it. In Prometheus the identity with eternal power means identity with the will to rebel. In his solitude and his identification with the whole of existence Prometheus is identical with the Divine Body. He includes what Acteon rejects, then, and is eternal because he does not deny his own sin. (Sin can be redeemed, but Error cannot.) Existence is a cycle including existence and non-existence, Contraries and Negation; and, because existence is larger than non-existence, mortality is dead. The Christ of Blake and Shelley is the symbol of this existence, for he is the power which makes man free, the power of the prophet-poet who is the unacknowledged legislator of the world.

NOTES

INTRODUCTION

[1]In the bracketed notes in the text the following abbreviations are used:

(a) Blake:
A. for America
B.L. for The Book of Los
B.U. for The First Book of Urizen
E.G. for The Everlasting Gospel
F.R. for The French Revolution
F.Z. for The Four Zoas
J. for Jerusalem
K (which is always followed by a page number) for William Blake, The Poetry and Prose of William Blake, ed. Geoffrey Keynes, London: Nonesuch, 1956.
M. for Milton
Marg. Bacon. for Annotations to Bacon's Essays
Marg. Berkeley. for Annotations to Berkeley's Siris
Marg. Divine Love. for Annotations to Swedenborg's Wisdom of Angels Concerning Divine Love and Divine Wisdom
Marg. Excursion. for Annotations to The Excursion, being a Portion of The Recluse, a Poem, by William Wordsworth
Marg. Lavater. for Annotations to Lavater's Aphorisms on Man
Marg. Reynolds. for Annotations to Sir Joshua Reynolds's Discourses
Marg. Thornton. for Annotations to Dr. Thornton's New Translation of the Lord's Prayer.
Marg. Wordsworth's Poems. for Annotations to Poems by William Wordsworth
M.H.H. for The Marriage of Heaven and Hell
V.D.A. for Visions of the Daughters of Albion
V.L.J. for A Vision of the Last Judgment

(b) Shelley:
C. for The Cenci: a Tragedy
C (which is always followed by a page number) for Percy Bysshe Shelley, Shelley's Prose: or The Trumpet of a Prophecy, ed. D.L. Clark, Albuquerque: New Mexico U.P., 1954.
H. for Hellas
J.M. for Julian and Maddalo
P.U. for Prometheus Unbound
Q.M. for Queen Mab
R.H. for Rosalind and Helen
R.I. for The Revolt of Islam

W (which is always followed by a page number) for Percy Bysshe Shelley, The Complete Poetical Works of Shelley, ed. G. E. Woodberry, Boston: Houghton Mifflin, 1901.
W.A. for The Witch of Atlas

The numbers following the abbreviations (with the exceptions of the three Collected Editions) refer to the divisions into which the works most naturally fall; for example, the number given in a reference to Blake's marginal annotations is the page number of the text annotated.

[2]Shelley distinguishes between reason and imagination exactly as Blake does:

> Reason is the enumeration of quantities already known; imagination is the perception of the value of those quantities, both separately and as a whole. Reason respects the differences, and imagination the similitudes of things. ("Defence." C 277.)

The "enumeration of quantities already known" is the Ratio; the "perception of the value of those quantities" is the transformation, through vision, of the Dark Satanic Body into the Divine Body. Vision regards the object "both separately and as a whole" because, as Blake says, though "every Poem must necessarily be a perfect Unity," unity "is as much in a Part as in the Whole: the Torso is as much a Unity as the Laocoon" ("On Homer's Poetry." K 582). That reason analyzes and imagination synthesizes is the basis of the Fall and Redemption myth in Blake and Shelley.

[3]"Stanza: Written at Bracknell" (W 340) begins with the paradox that the beloved's "dewy looks sink" in the poet's "breast" and that her "gentle words" are poisonous. The explanation of the paradox is that the beloved has aroused the poet from:

> . . . the only rest
> That was the portion of despair!

But to become conscious of his fallen condition while in despair only destroys the poet: to remain enslaved would have saved him:

> Subdued to Duty's hard control
> I could have borne my wayward lot:
> The chains that bind this ruined soul
> Had cankered then--but crushed it not.

[4]In the conflict between Fall and Regeneration (the Spectre of Los--abstraction in art--and Los):

> Los reads the Stars of Albion, the Spectre reads the Voids Between the Stars. . . .
>
> (J. 91. K 558.)

[5]In comparison with ancient Greece, where the intellectual inequality of men and women contributed to homosexuality:

> in modern Europe the sexual and intellectual claims of love, by the more equal cultivation of the two sexes, so far converge towards one point as to produce, in the attempt to unite them, no gross violation in the established nature of man.
>
> ("On the Manners of the Ancient Greeks." C 221.)

[6]Blake's doctrine of the Emanation and Shelley's of the Epipsyche coincide:

> . . . Man cannot unite with Man but by their Emanations Which stand both Male & Female at the Gates of each Humanity.
>
> (J. 88. K 552.)

> [Love] is the bond and the sanction which connects not only man with man but with everything which exists.
>
> ("Essay on Love." C 170.)

Sexual love is the beginning of regeneration, for desire or the search for perfection brings the individual out of the self:

> She separated stood before him, a lovely Female weeping, Even Enitharmon separated outside; & his Loins closed And heal'd after the separation; his pains he soon forgot, Lured by her beauty outside of himself. . . .
>
> (J. 86. K 551.)

> We dimly see within our intellectual nature a miniature as it were of our entire self, yet deprived of all that we condemn or despise, the ideal prototype of every thing excellent or lovely that we are capable of conceiving as belonging to the nature of man. . . . To this we eagerly refer all sensations, thirsting that they should resemble or correspond with it.
>
> ("Essay on Love." C 170.)

[7]The "Hymn to Intellectual Beauty" and "Mont Blanc," of 1816, are, in a way, companion poems: the first discusses Beauty, which is transitory, and the second, Power, which is the eternal flow of the transitory: of joy and sorrow and of beauty and ugliness (W 346-49).

CHAPTER ONE

[1]Northrop Frye, Fearful Symmetry, Princeton: Princeton University Press, 1947, 58. My general debt to this book is obvious. Particular debts will be noted as often as they can be isolated.

[2]Ibid., 216; and see chapters 8,9.

[3]Ibid., 210. See A. K 202.

[4]Blasphemy against the Holy Spirit is the only unforgivable sin (Matt. 12:31-32; Mark 3:28-30; Luke 12:10). That is, sin against the Holy Spirit is really Error:

> Error can never be redeemed in all Eternity,
> But Sin, Even Rahab, is redeem'd in blood & fury & jealousy. . . .
> (F.Z. ix. K 351.)

[5]On The Book of Thel, see Fearful Symmetry, 232-33.

[6] Ibid., 333.

[7]Ibid., 18.

CHAPTER TWO

[1]The Last Judgment begins in the South: it is there that Albion's head, the first part of him to awaken, revives (ix. K 350); and it is there that the last war of Orc & Urizen takes place: "Towards the south first sprang / The Myriads" of the human harvest of their war (ix. K 356).

[2]It will be noticed that although the place of Luvah is the loins, Tharmas being the heart, Luvah ascends from the heart, and Urizen builds a false heart when he replaces Luvah. But Urizen's work after the Fall is done in both heart and loins, and Tharmas, the "Parent Power," suggests both heart and loins also; it is to Blake's advantage not to differentiate sharply between the heart and loins of fallen Man, because of the great power the loins have when the brain is asleep. We can assume that Luvah invades the heart on his way to the head. The return of Luvah and Vala to the closed world of the loins, which begins the regeneration of Tharmas, receives an important place in the book on the Last Judgment, as we shall see.

[3]Joshua 2:18.

[4]The will is not free, as we have seen, but freedom is acting from impulse, or recognizing the existence of

Necessity. Therefore the only difference between freedom and the voluntary slavery of Tharmas is vision.

[5]In Shelley, the gods become tyrants and Man rebels. In Blake, three of the Four Faces of man (M. 29. K 411), or Zoas, rebel against Man (ix. K 357). Because it is the Zoas who rebel, by setting themselves up as gods, to become a god, in Blake as well as in Shelley (P.U. I. 144-45. W 167), is to "descend":

> Indignant, muttering low thunders, Urizen descended,
> Gloomy sounding: "Now I am God from Eternity to Eternity."
> (i. K 260.)

The rebellion of the Zoas is also their punishment or descent.

[6]Blake agrees with Nietzsche that it is weariness which creates gods (Thus Spoke Zarathustra. 1. 3).

[7]Luvah is responsible for Man's becoming a seed. Orc is a worm in Enitharmon's womb (v. K 295); the human seed as embryo is a cycle of worm, serpent, dragon, infant, and mother (ii. K 269-270). Tharmas is the father of worms and clay (iv. K 286).

[8]The Tree springs up around Urizen in Night the Seventh while he sits "brooding Envious over Orc" and writing in his book of iron law (viifa]. K 309-10).

[9]Action includes thought, because "Thought is act." (Marg. Bacon. K 768.) The personality exists only in action: we do not know a man by what he says, but by what he does:

> "You smile with pomp & rigor, you talk of benevolence
> & virtue;
> "I act with benevolence & Virtue & get murder'd time
> after time."
> (J. 91. K 558.)

Moreover, every thing that lives is holy, for "the omission of act in self & in the hindering of act in another. . . . is Vice, but all Act is Virtue." (Marg. Lavater. K 735.)

[10]To speak of Luvah and Urizen as Innocence and Wisdom implies, of course, the unfallen Luvah and Urizen.

[11]Urizen is the Negation in Enitharmon. The womb or body to clothe the human seed is produced in the same way as the web which connects Urizen's Vortexes or Scientific systems:

> . . . Wherever he travel'd a dire Web

> Follow'd behind him, as the Web of a Spider, dusky & cold. . . .
>
> (vi. K 307.)

> The Daughters of Enitharmon weave the ovarium & the integument
> In soft silk, drawn from their own bowels in lascivious delight. . . .
>
> (viii. K 336.)

In order to redeem herself, Enitharmon must serve the Spectres of the Dead. The Vortexes are traps set for men that Urizen may "avert / His own despair even at the cost of every thing that breathes" (viii. K 334).

[12]Unfallen time, however, is eternity, and fallen space is really space-time.

[13]Los is time and Enitharmon is space:

> He could controll the times & seasons & the days & years;
> She could controll the spaces, regions, desart, flood & forest. . . .
>
> (i. K 258.)

[14]The past and the future are represented by various kinds of atmospheric darkness. Futurity is dark and memory is cloudy:

> . . . Portrait Painting is the direct contrary to Designing & Historical Painting, in every respect. If you have not Nature before you for Every Touch, you cannot Paint Portrait, & if you have Nature before you at all, you cannot Paint History; it was Michael Angelo's opinion & is Mine.
>
> (Letter to Butts. 22nd November, 1822. K 858.)

Opposed to Michaelangelo and Blake are the generalizing painters, including Sir Joshua Reynolds, in whom "every thing is toned down but one spot of light" (Public Address. 63. K 625). Portrait painting depends on memory and nature. Generalized painting tends to substitute memory for the attention to nature. Painting ought to copy vision, which is "Determinate & Perfect" (Marg. Reynolds. 46,48. K 785), so that the copy is precise in outline and detail is not sacrificed to "harmonious" vagueness. Memory is reflection, the basis of the abstract idea (Fearful Symmetry, 15).

[15]See Northrop Frye, The Anatomy of Criticism, Princeton: Princeton University Press, 1957, 243-51, for some of the implications of Blake's theory of time and space.

[16]Of course, Los is both time and space, for Enitharmon is his Emanation: similarly, to speak of Luvah implies Luvah and Vala and to speak of Urizen implies Urizen and Ahania. When Jerusalem, the Emanation of Albion, is separate, the Female is separate from Man in all his states. Los's anvils are "the Anvils of time & space" (viii. K 336).

CHAPTER THREE

[1]Fearful Symmetry. 214.

[2]Shelley denies that poetry differs from philosophy ("Defence." C 280-81). Even philosophy, then, must be concrete.

[3]Abstract ideas are what Shelley calls "interstices whose void forever craves fresh food." ("Defence." C 283.) The activity of measuring space ignores this craving. Poetry gives bodies to spaces or abstractions, which "ravin" unless they have the "food of life" (vii[a]. K 370).

[4]Therefore the serpent form of Orc (the Negation in Orc) is an "Eternal Viper, self-renew'd" (A. K 204).

[5]It is a re-creation of the Bible or discovery of Eden; it appears demonic only because the prophet must make the familiar unfamiliar.

[6]S. Foster Damon, William Blake: His Philosophy and Symbols (1924), Gloucester, Mass.: Peter Smith, 1958, 391-95.

[7]By making the first revolution seem final, Blake is reminding us that all revolutions are one, but that a poem is forced to comply with the delusion of serial time ~~before~~ even while it ~~can~~ destroys it.

[8]Here Blake is demonstrating that the Biblical account of the judgment of sinners at the second coming is not a command to priests to accuse sinners but a plain statement of the fact that the personality is formed by its acts. A hypocritical or contradictory personality destroys itself.

[9]Fearful Symmetry. 288-89.

[10]The head of the Eternal Man is "faded" because the sun has fallen. His blue eyes suggest the sky. His crouch is typical of the Urizenic state: it suggests self-absorption, isolation, fear, and humility. It is the crouch of the Ancient of Days in the "Frontispiece" to Europe.

[11]Orc's "joy" is "founded on torment which others

bear for" him (vii[a]. K 311).

[12]The perceiving subject and the perceived object are one: when the object seems far and remote, the subject is very small:

> Reuben slept on Penmaenmawr & Levi slept on Snowdon.
> Their eyes, their ears, nostrils & tongues roll outward, they behold
> What is within now seen without; they are raw to the hungry wind.
> They become Natures far remote, in a little & dark Land.
> (ii. K 269.)

[13]In Eden and Beulah, males are renewed by female deaths; in the fallen world, females are renewed by male deaths:

> The joy of woman is the death of her most best beloved
> Who dies for Love of her. . . .
> (ii. K 277.)

[14]John 12:3-8.

[15]Abstract thought has little to say about creation:

> Deduct from a rose its redness, from a lilly its whiteness, from a diamond its hardness, from a spunge its softness, . . . & rectify every thing in Nature as the philosophers do, & then . . . God will be compell'd to be Eccentric if he creates, O happy Philosopher.
> (Marg. Lavater. 532. K 726.)

[16]The brotherhood of Jesus is the opposite of any kind of tyranny:

> In Blake the 'priest' is sinister and the 'monk' benevolent because the former is called father and the latter brother, and religion dominated by father and mother symbols is a religion that has fallen under the law.
> (Northrop Frye, "Notes for a Commentary on Milton," The Divine Vision: Studies in the Poetry and Art of William Blake, ed. Vivian de Sola Pinto, London: Gollancz, 1957, 121.)

[17]Albion finds it difficult to understand that brotherhood (true fatherhood) consists of the sacrifice of the Selfhood (Los: Time and Space) for others. He asks Jesus:

> "Cannot Man exist without Mysterious
> "Offering of Self for Another? is this Friendship & Brotherhood?
> "I see thee in the likeness & similitude of Los my Friend."
> (J. 96. K 563.)

~~(J. 96. K 563.)~~

CHAPTER FOUR

[1]But although Milton avoids a complete account of the Apocalypse, in order to stress the Body, nevertheless it cannot completely ignore the fact that art is apocalypse. Therefore Albion stirs (M. 29. K 398; 25. K 402) and awakens (M. 27. K 406), and Babylon, the trumpets, the Elders, and the four risen Zoas all appear.

[2]Satan refuses form in vain; but Los is Wrath (Rintrah) and Satan is Pity (Palamabron) or suppressed wrath (M. 3-4. K 378), which means that the form Satan is forced to take is the form of Wrath. The eternal conflict of Los and Satan is continued by Milton and Urizen later in the poem, "one giving life, the other giving death" to his adversary (M. 21. K 396), for Milton:

> In Self annihilation [gives his] life to [his] enemies.
> (M. 46. K 429.)

When Satan-Urizen receives life and form he assumes his true function as the Adversary or Contrary to Los-Milton.

[3]As Eternity, it is appropriate that Palamabron should have the "living creatures" (unfallen Zoas) to pull his harrow (M. 7. K 382).

[4]

> . . . Rahab Babylon appear'd
> Eastward upon the Paved work across Europe & Asia,
> Glorious as the midday Sun in Satan's bosom glowing,
> A Female hidden in a Male, Religion hidden in War,
> Nam'd Moral Virtue, cruel two-fold Monster shining bright,
> A Dragon red & hidden Harlot which John in Patmos saw.
> (M. 46. K 429.)

[5]Bowlahoola, the stomach, is "nam'd Law by mortals" (M. 26. K 405); to venerate law is really to venerate property. Allamanda, the "Cultivated land" surrounding Golgonooza, city of vision, is "call'd on Earth Commerce" (M. 29. K 410); in the fallen world, culture is assessed in terms of monetary value. However, in the world governed by Urizen, poetry, painting, and music are "shut out" and only science (Bowlahoola and Allamanda) "remains thro' mercy" (M. 29. K 411).

[6]Pity divides the soul (M. 8. K 383) and nations (M. 11. K 386). The meaning of the word "divide" in Blake is the opposite of the meaning of "identify." That is, because

the parts of a unified whole are also unified (On Homer's Poetry. K 582), to identify is both to identify with the whole and to "identify" as the part, and to divide is both to divide from the whole and to "divide" as the part. Thus Blake uses the intransitive sense of both "divide" and "identify" without a preposition.

[7]To protect and provide a place for the Churches of Beulah is also to protect mankind from them. They are identical in this respect to Luvah and Vala (F.Z. ix. K 357). The Elect resemble Luvah also in their continually dying and reviving. Shelley, too, sees that repressed desires can become unconscious (or "hypocritical" in the Blakean sense) tyrants: the image for this process in Shelley is the eunuch priest ("A Philosophical View of Reform." C 237).

[8]The Vortex as a generalization or scientific system (F.Z. vi. K 306-07) is Satanic; but its similarity to the Globule of Blood, the spatial equivalent of the Moment or Pulsation of an Artery (M. 30-31. K 412-13), suggests the transformation of Nature, through vision, from the Dark Satanic Body to the Divine Body.

[9]Measurement is the attempt to reduce two or more images to a common denominator (strip the Spectres or abstract ideas of their bodies) and set them battling each other:

> The little weeping Spectre stands on the threshold of
> Death
> Eternal, and sometimes two Spectres like lamps quivering,
> And often malignant they combat. . . .

As the seeds of Man or art, the Spectres are saved from Eternal Death:

> Antamon takes them into his beautiful flexible hands:
> As the Sower takes the seed or as the Artist his clay. . . .
> . . . . . .
> The soft hands of Antamon draw the indelible line,
> From immortal with golden pen, such as the Spectres admiring
> Puts on the sweet form; then smiles Antamon bright thro'
> his windows.
>
> (M. 30. K 411.)

[10]Tharmas is omitted rather than Luvah in the collection, discussed above, of wine-presses, barns, ovens, and wagons for the Apocalypse. But Luvah, as we have seen, is the specific manifestation in the loins of the power of Tharmas, and when he becomes the strength of Urthona also, he is the robes of Jesus, Sometimes, then, Luvah and Tharmas are interchangeable symbols.

[11]Urizen fears and envies Orc:

> The bulls of Luvah, breathing fire, bellow on burning pastures
> Round howling Orc, whose awful limbs cast forth red smoke & fire,
> That Urizen approach'd not near but took his seat on a rock
> And rang'd his books around him, brooding Envious over Orc.

But Urizen calls his fear and envy "pity" for Orc (F.Z. vii[a]. K 309-10).

[12]Wrath is hope attacked by fear. "Fear & Hope are--Vision" (Gates of Paradise. K 575). Wrath is therefore the only hope for fallen man, as the story of Rintrah, Palamabron, and Satan demonstrates.

[13]The Polypus, as we have seen, is the Spectres losing their fierceness, or Orc tending towards slavery. Ololon or Luvah's Robes is "the Virgin Ololon" (40. K 424), the natural body of man containing the seed of the spiritual body, the Virgin Mary or new Eve:

> A Vegetated Christ & a Virgin Eve are the Hermaphroditic Blasphemy. . . .
>
> (J. 90. K 556.)

The hermaphroditic blasphemy is War, the Divine Revelation in the literal garment (M. 49. K 431), the male hidden in the female (F.Z. viii. K 334). ". . . The Protestant considers Nature as incapable of bearing a Child" ("Note in Cennini's 'Trattato della Pittura.'" K 699).

[14]It is falsely thought by some that certain actions can be enforced by belief: "if a man persists to inquire why he ought to promote the happiness of mankind, he demands a mathematical or metaphysical reason for a moral action" ("A Treatise on Morals." C 190).

[15]Fearful Symmetry. 31.

[16]Both Shelley and Blake remark that the institution which crucified Jesus is identical with the one which now exists under his name:

> That the Jews assumed a right Exclusively to the benefits of God will be a lasting witness against them & the same will it be against Christians.
>
> (Marg. Watson. 7-8. K 757.)

> . . . Should a second Jesus arise among men, ... lengthened imprisonment and infamous punishment . . . would effect, what . . . the cross [has] hitherto effected, and the stain on the national character, like that on . . . Judea, would remain indelible. . . .
>
> ("A Letter to Lord Ellenborough." C 79.)

17 This doctrine is not the same as Matthew Arnold's, who claims that religion is becoming poetry:

> The ancient Poets animated all sensible objects with Gods or Geniuses, calling them by the names and adorning them with the properties of woods, rivers, mountains, lakes, cities, nations, and whatever their enlarged & numerous senses could percieve.
>
> . . . . . .
>
> Till a system was formed, which some took advantage of, & enslav'd the vulgar by attempting to realize or abstract the mental deities from their objects: thus began Priesthood;
>
> Choosing forms of worship from poetic tales.
>
> . . . . . .
>
> Thus men forgot that All deities reside in the human breast.
>
> (M.H.H. K 185.)

> . . . Poets . . . draw into a certain propinquity with the beautiful and the true that partial apprehension of the agencies of the invisible world which is called religion. Hence all original religions are allegorical, or susceptible of allegory, and like Janus have a double face of false and true.
>
> ("Defence." C 279.)

Shelley is not using the word "allegory" in the same sense as Blake does in the phrase "Fable, or Allegory," but neither does Blake give it the same meaning consistently.

18

> The great secret of morals is love, or a going out of our own nature and an identification of ourselves with the beautiful which exists in thought, action, or person, not our own. A man, to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and of many others; the pains and pleasures of his species must become his own. The great instrument of moral good is the imagination. . . .
>
> ("Defence." C 282-83.)

Not only are "all Human Forms identified" (J. 99. K 567) in the Apocalypse, but "No man can think, write or speak from his

heart, but he must intend truth" (All Religions are One. K 149). Hypocrisy is opaqueness; identity is vision.

19

> Not that I assert poets to be prophets in the gross sense of the word, or that they can foretell the form as surely as they foretell the spirit of events: such is the pretence of superstition which would make poetry an attribute of prophecy rather than prophecy an attribute of poetry.
>
> ("Defence." C 279.)

> Prophets, in the modern sense of the word, have never existed. Jonah was no prophet in the modern sense, for his prophecy of Nineveh failed. Every honest man is a Prophet; he utters his opinion both of private & public matters. Thus: If you go on So, the result is So. He never says, such a thing shall happen let you do what you will. A Prophet is a Seer, not an Arbitrary Dictator.
>
> (Marg. Watson. K 761.)

CHAPTER FIVE

[1]If man existed in isolation, representation and medium would be indistinguishable. Poetry would be simply the human response to nature. It is the human response to the human which makes art what it is:

> Man in society, with all his passions and his pleasures, next becomes the object of the passions and pleasures of man; an additional class of emotions produces an augmented treasure of expressions; and language, gesture, and the imitative arts become at once the representation and the medium, the pencil and the picture, the chisel and the statue, the chord and the harmony.
>
> ("Defence." C 278.)

Apocalypse is not withdrawl or abstraction from the Dark Satanic Body of society but transformation of it. Were not the One (humanity) divided into the Many (society), art could not exist.

> [2]The ancient tradition that the world will be consumed in fire at the end of six thousand years is true, as I have heard from Hell.
>
> For the cherub with his flaming sword is hereby commanded to leave his guard at tree of life; and when he does, the whole creation will be consumed and appear infinite and holy, whereas it now appears finite & corrupt.
>
> This will come to pass by an improvement of sensual enjoyment.
>
> (M.H.H. K 186-87.)

~~(M.H.H. K 186-87.)~~

[3]The central message of Jesus is the forgiveness of sin:

> What can this Gospel of Jesus be?
> What Life & Immortality,
> What was it that he brought to Light
> That Plato & Cicero did not write?
> . . . . . .
> Then Jesus rose & said to Me,
> "Thy Sins are all forgiven thee."
> Loud Pilate Howl'd, loud Caiphas yell'd,
> When they the Gospel Light beheld.
> (E.G. 2. K 132.)

The "Doctrine of Vengence," says Shelley, is "the doctrine which Jesus Christ summoned his whole resources of persuasion to oppose" ("Essay on Christianity." C 203).

[4]The fever and the pale lips symptomize vision intense enough to endanger life. (In Shelley the Christ figure often dies young because those who lack vision are better able to survive in the fallen world than he is.) Hair is associated here with the net or veil; elsewhere in Shelley it is used to blind victims (Alastor. 337-39. W 38; Adonais. xiv. W 310; "To Night." ii. W 404).

[5]The action of Laon and Rintrah is not an application, of the "coals of fire" theory of postponed revenge (Prov. 25: 22; Rom. 12:20), which could not, Shelley believes, have been spoken by Jesus ("Essay on Christianity." C 198).

[6]Cf. another sole survivor, the woman "withered from a likeness of aught human" (R.I. VI. xlviii. W 98-99).

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